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Bulletin



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Krannert Art Museum

University of Illinois
Urbana-Champaign
Volume V, Number 1, 1979

Tentative Exhibition Schedule
1979–1980 Academic Year

Krannert Art Museum
University of Illinois
Urbana-Champaign

Mailing Address
Krannert Art Museum
500 Peabody Drive
Champaign, Illinois 61820

Museum Gallery Hours: Monday through Saturday, 9:00 a.m.–5:00 p.m.
Sunday 2:00–5:00 p.m. Admission free
Closed on National Holidays

Reservations: Those desiring guided visits may make reservations by writing or calling the Krannert Art Museum,
500 Peabody Drive,
University of Illinois, Champaign 61820
(telephone: area code 217/333-1860).

Cover
Ugolino di Nerio, Sienese, active c. 1317– d.1339/49.
St. Catherine of Alexandria, c. 1317.
56 × 33.5 cm. (panel only).
Gift of Mrs. Herman C. Krannert, 1965, 65-16-4

August 19–September 23	Mirrors and Windows: American Photography since 1960	This exhibition of nearly two hundred photographs created in the past two decades is said to underscore the polarity between photographers of the romantic school whose works serve as a mirror, reflecting the artist's sensibilities as projected onto the world about him, and photographers of the realist school, whose works serve as a window or means of exploration of this same world. Diane Arbus, William Eggleston, Edward Ruscha, Jerry Uelsmann, and Gary Winogrand are among the one hundred photographers whose works are sampled in support of this thesis. The exhibition was organized by John Szarkowski, Director of the Department of Photography at New York's Museum of Modern Art.
September 30–October 28	Work by Faculty in the Department of Art and Design	This is the annual presentation of works in crafts, graphic and industrial design, mixed media, painting, sculpture, photography, and printmaking by faculty members in the Department of Art and Design at the University of Illinois, Urbana-Champaign.
November 11–January 1	American Painting of the Seventies	This powerful sampling of works by fifty artists offers a review of American painting created during this decade. While it seems true that no one style will have prevailed in the painting of the seventies, it serves as the platform for something new—which the eighties will reveal. The exhibition has been organized by Linda Cathcart, Curator at the Albright-Knox Art Gallery in Buffalo, New York.
November 11–January 1	Tamarind/Suite 15	The fifteenth anniversary of the founding of the Tamarind Lithography Workshop in Los Angeles is celebrated in this exhibition. Each of fifteen artists submitted four lithographic designs. Among the artists represented are: David Hare, Natsumi Kanemitsu, Nicholas Krushenick, James McGarrell, Nathan Oliveira, Edward Ruscha, Fritz Scholder and June Wayne.
January 13–February 16	George Cruikshank: Printmaker	One hundred fifty-seven works are presented in this delightful exhibition of prints by the nineteenth century English caricaturist George Cruikshank. Menacing devils hammer diligently at the balding head of a droopy eyed Englishman in *The Headache*. A bovine Lady and corpulent Lord struggle belly-to-belly to squeeze through a doorway in *The Inconveniences of a Crowded Drawing Room*. But most will remember Cruikshank's famous illustrations for Dickens's equally humorous tales. The exhibition comes to the Krannert Art Museum from The Santa Barbara Museum of Art.
January 13–February 24	Jerry Dantzic and the Cirkut Camera	Twelve panoramic color photographs will be shown in this exhibition circulated by The Museum of Modern Art in New York. Dantzic's photographs are the result of renewed interest in the obsolescent Cirkut Camera which increases the photographer's field of vision; the huge photographs transcribe as much as 360 degrees.
March 2–April 13	The George Irwin Collection	The Irwin Collection is composed of over three hundred works created by more than one hundred fifty artists and is characterized by its special concentration upon American works of this century. Midwestern artists will be represented as well as such notables as Charles Burchfield, Gaston Lachaise, Fernand Leger, Louise Nevelson, and Georgia O'Keefe.
April 20–May 18	Graduate Students—Department of Art and Design	Painting, sculpture, prints, photography, assemblages, and crafts by students completing Graduate Programs in the Department of Art and Design at the University of Illinois at Urbana-Champaign will be shown in this last exhibition of the season.

Fall Exhibitions



Audrey Flack, *Bounty*, 1978
oil over acrylic on canvas, 80" h × 67" w
Bell Branch Road Foundation, Courtesy
Louis K. Meisel Gallery, New York

Four exhibitions are scheduled for the fall semester at the Krannert Art Museum. The season will open with *Mirrors and Windows*, a selection of 187 photographs dating from the 1960's and the 1970's by 99 photographers.

The photographs were chosen by John Szarkowski, head of the Department of Photography at The Museum of Modern Art, to illustrate the principal concerns in contemporary photography. John Szarkowski believes that the photographer tends to see the world as a mirrored reflection of his own sensibilities, a record of his personal vision; or, he looks upon the world objectively, recording the scene directly as through an open window.

If this analysis is correct, contemporary photography takes its place within the main course of American art, where parallel currents of romanticism and realism have existed since Colonial times. The debate during the early decades of the 20th century, which asked if photography were primarily a reportorial medium or an art, has been settled; and in the mature production of the 1960's and 1970's, the dominant artistic trends have become apparent.

There are three factors which Szarkowski identifies as having affected the photographer's role in contemporary society and as having turned the photographer from public to private concerns: the decline of the picture magazines, the enormous growth of education in photography, and discovery of the photographic potential of color. Two men whose work in the 1950's influenced the course of photography during the last two decades were Minor White and Robert Frank, and their precursors in the early 20th century were Alfred Stieglitz and Eugène Atget.

Mirrors and Windows is regarded by many as the most significant photography exhibition since Edward Steichen's *Family of Man*, presented by The Museum of Modern Art in 1955. John Szarkowski says that the quality that distinguishes the work in *Mirrors and Windows* is the "pursuit of beauty: that formal integrity that pays homage to the dream of meaningful life." *Mirrors and Windows* will open at the Krannert Art Museum on August 19th and will continue through September 23. It is supported by a grant from Philip Morris Inc. and the National Endowment for the Arts, Washington D.C., a Federal agency.

The annual exhibition of work by members of the Faculty in the Department of Art and Design is always an important event at the University. The variety of media, technique, and style seen in the exhibition contributes to the interest which the exhibition holds for its large "repeater audience." Friends come to see what the artists have been producing during the year that has passed since the last exhibition and to examine the new

technical experiments that may be in evidence. The Faculty Exhibition will be held one month earlier than usual this fall and will open on September 30. It will continue through October 28.

The Faculty Exhibition will be followed by one of the strongest reviews of contemporary painting that has been assembled in recent years, *American Paintings of the 1970's*. The exhibition was planned and the paintings were selected by Linda L. Cathcart, Curator at The Albright-Knox Art Gallery in Buffalo. She has chosen 50 paintings by 50 artists. "I have tried to present painters whose work either has come to full maturity or has undergone stylistic changes in the seventies."

The exhibition proves again the excitement and importance of the carefully selected survey exhibition. It has been difficult to fund survey exhibitions during the last ten years, for the complaint always has been that surveys lack critical focus. Theme exhibitions, group and one-person exhibitions have replaced the large surveys. Part of the problem has been that the surveys were too large. Miss Cathcart has avoided that fault, by refining her selection and holding the exhibition to just 50 works.

Her choice acknowledges both continuity and change, and it affirms the continuing vitality of the painter's art. The exhibition arouses curiosity to see what the 1980's will produce, for it is both a review and a prophecy.

A catalogue, fully illustrated in color, containing an essay by Miss Cathcart and documentation on each artist, accompanies the exhibition. The exhibition is supported by a grant from the National Endowment for the Arts in Washington D.C., a Federal agency. It will be on view at the Krannert Art Museum from November 11th through January first.

Chuck Close, *Kent*, 1970–71
acrylic on canvas, 100" h. × 90" w
Art Gallery of Ontario, Purchase 1971



Jerry Uelsmann, Untitled, 1964
The Museum of Modern Art, Purchase



The Irwin Collection



George M Irwin

The major event of the spring season will be the first exhibition of the collection of George M. Irwin of Quincy Illinois. Long known as a cultural leader and patron of artists, Mr. Irwin has been one of the most influential people in the national as well as the regional art scene.

In the 1940's, Mr. Irwin founded the Quincy Chamber Ensemble and the Quincy Symphony Orchestra He served as president and member of the board of the Historical Society of Quincy and Adams County and board member of the Quincy Community Little Theatre In 1948, as chairman of a group of art leaders in Quincy he became a founder and first president of the Quincy Society of Fine Arts, thereby establishing what is acknowledged to have been the first community arts council.

Already active in the American Symphony Orchestra League, he was a founder, in 1960, and first president of the American Council for the Arts (known then as Community Arts Councils, Inc. and later as the Associated Councils of the Arts). In 1963 he encouraged the governor of Illinois to form an advisory committee to study the establishment and funding of an Illinois arts council; and he was instrumental in the passing of legislation in 1965 to provide support for local arts movements through a state funded Illinois Arts Council, for which he served as the first president.

Mr. Irwin also was a founding member in 1965 of the Business Committee for the Arts. "I believe that more and more business leaders are recognizing that today's corporations have a social responsibility as well as an economic one . . . its leaders realize that there are new ideals or responsibilities that go beyond the profit motive. This great responsibility is, in effect, a recognition of the corporation's role as a full-fledged citizen of the community and the entire area which it serves. This is a natural evolution in the role of the corporation and not merely a change in its public relations image."*

Mr. Irwin was chairman of the board of the Irwin Paper Company, the Peoria Paper House, Inc., and the Decatur Paper House, Inc. from 1961 to 1969 and chairman of the board of the Quincy Compressor Division, Colt Industries from 1961 to 1971. He achieved his goal to retire at the age of 50. Mr. Irwin is now president of the Quincy Foundation. He devotes his attention to fostering the arts, and to encouraging public interest in architecture and architectural preservation. In an interview he explained, "I hope to be able to bring more and more practicing artists to the community in residency roles and for appearances before small audiences. A definite goal is to bring art more to the people in their own setting where this is possible—concerts and appearances for the schools, the elderly, the handicapped, and similar groups."**

The Irwin Collection contains over 300 works, largely by contemporary American artists, many of them regional artists. It will be accompanied by a catalogue written by the Krannert Art Museum Research Curator, Margaret Sullivan, who will discuss the exhibition in more detail in the January *Bulletin*. To underscore Mr. Irwin's concern for the contemporary American artist, the exhibition in March also will be the occasion for symposia participated in by artists, students, and the public.

*Quoted in Arnold Gingrich: *Business and the Arts*. New York, 1969, p. 46

**Bill Bradshaw, "Irwin retires as Arts Society president." *The Quincy Herald-Whig*, July 18, 1978

Previews

The Museum members will receive invitations to three exhibition Previews this year. The first will mark the opening of the *Faculty Exhibition* on the evening of September 29; the second Preview will be on the occasion of the opening of *American Paintings of the 1970's*, November 10; and the third Preview will honor Mr. George M. Irwin at the opening of *The Irwin Collection* on March 3, 1980. The Council will provide refreshments for the November and March Previews and the Department of Art and Design will serve as host for the *Faculty Exhibition*.

Visitors at preview of American Painting of the Seventies



Fall Lecture-Luncheon

A fascinating world, unfamiliar to many, is that of the art-scientist who concerns himself with the chemical and physical structure and health of art objects. Just as a physician looks at his patient with an experienced and analytical eye, so the scientist, with the aid of his technical equipment, gauges the origin, age, and health of an art object.

A pioneer in the application of science to the examination of works of art, Dr. William J. Young, Director Emeritus of the technical laboratory at the Museum of Fine Arts, Boston, will describe some of the discoveries that have been made about famous objects in the Boston Museum's collections. At the fall lecture-luncheon on September 20, Dr. Young will discuss the methods he developed for examining ancient materials and techniques, for identifying or dating such varied objects as Chinese porcelains, antique jewelry, even a painting by Raphael, and in determining procedures necessary for the preservation of such rare objects.

Dr. Young was trained as an archaeologist at Oxford University. After studying chemistry at Balliol, he became interested in the conservation of archaeological and artistic material. This was a natural interest, for his grandfather had assisted in the restoration of the Portland vase at the British Museum, and his father, an electrical engineer, had carried on work in the Ashmolean Museum laboratory. Dr. Young came to the Museum of Fine Arts at the time when its great classic collection was still being formed. Starting out with his own microscope, he devised some of the equipment and methods needed in the examination of ancient objects. "The laboratory acts as an insurance policy for the museum," says Dr. Young.

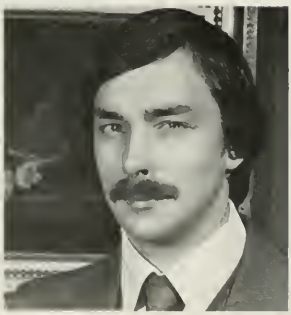
Two years ago Dr. Young spoke to members of the scientific community in a lecture at the Krannert Art Museum, jointly sponsored by the University's Center for Electron Microscopy. His work is of such interest we have asked him to share some of his information with our members. After hearing Dr. Young speak, people say they look at art objects "with a new eye." Museum members will receive mailed information in early September regarding luncheon reservations.

Fall and Spring Trips

Jean Simeon Chardin, *The Governess*, 1738
Oil on canvas 46 5 × 37 5 cm
The National Gallery of Canada, Ottawa



Mark Johnson



Two Museum-sponsored trips have been planned for members, one on November 1–3 to Boston, and one on April 15 to see the exhibition *Ancient Arts of Korea* at The Art Institute of Chicago.

The Boston trip is scheduled to coincide with the large exhibition of paintings, *Chardin 1699–1779*, at the Museum of Fine Arts. The Chardin exhibition was organized by the French National Museums and the paintings were selected by Pierre Rosenberg, a curator of paintings at the Louvre Museum. It commemorates the 200th anniversary of Chardin's death and is the first comprehensive exhibition of the artist's work.

In a day that favored historical, mythological, and allegorical subject matter, Chardin painted unpretentious subjects such as still lifes and genre scenes—but with exceptional sensitivity and technical skill. Although his work did not conform to the official style of his day, he nevertheless was invited to become a member of the Royal Academy of Painting and Sculpture and was admired by his fellow artists.

Krannert Art Museum Associates will visit the Fogg Art Museum and the Peabody Museum at Harvard University on Monday; they will take a walking tour of Beacon Hill on Tuesday morning and spend that afternoon at the Boston Museum of Fine Arts; they will visit some of the historic structures between Park Street and Quincy Market on Wednesday morning and that afternoon they will visit the Isabella Stuart Gardner Museum. Mrs. Robert A. Twardock is Museum Trip Chairman, Mrs. Donald Moyer, Jr. is Museum Trip Deputy Chairman. Krannert Art Museum Associates wishing to make reservations for the trip should call Mrs. Donald Moyer, Jr.

Chardin Lecture

For those planning to see the Chardin exhibition, and for those who will be unable to see it, the Museum will present a lecture on Sunday afternoon, October 7, by Mark Johnson, staff member at The Cleveland Museum of Art. Mr. Johnson lectured on the Chardin exhibition while it was on display in Cleveland and prepared the booklet and slide programs which accompanied the exhibition.

Mr. Johnson completed his undergraduate work at the University of Wisconsin and his graduate work in art history and museum studies at the University of Illinois. He was a member of the Education Department at The Art Institute of Chicago until joining the Department of Art History and Education at The Cleveland Museum of Art. The lecture will be given in the Krannert Art Museum auditorium and will begin at 3:00 o'clock in the afternoon.

Harlan E. Moore 1885–1979



Harlan E. Moore

I well remember the day in December, 1965, when Mr. Moore came into my office at the Krannert Art Museum. He said that Mrs. Moore would like to discuss the possibility of giving her collection of decorative arts to the Krannert Art Museum. That was the beginning of a long and pleasant association.

Mr. Moore suggested adding a gallery to house the collection, but contracts already had been let for an addition to the Museum and it was not practical to change plans at that date. Therefore, the Museum selected over 300 objects in the Moore collection, and the Moores kindly agreed that funds—which otherwise would have gone into construction of a gallery—be invested instead in the installation, maintenance, and expansion of their collection to include antecedent types of ceramics, glassware, and other decorative arts. Mrs. Moore died in 1966 before the collection was installed, but not before all matters pertaining to the collection had been agreed upon to her satisfaction. "We speak the same language," she said.

Mr. Moore's business brought him to Champaign in 1918. It was then that Mrs. Moore began a long career of studying and collecting antique decorative arts. She was a co-founder of the Antique Study Group and remained active in the organization to the end of her life. As Mr. and Mrs. Moore realized so well, the familiar arts of daily use are well understood and have wide appeal. Their collection was especially strong in 19th century English ceramics and American glass. A respect for 19th century arts developed in the Midwest long before it gained momentum in the East, for here these objects were prized heirlooms, handed down from early settlers to third and fourth generation descendants. When seen in sequence, they illustrate the evolution of types, style, decoration, and techniques of manufacture used in the English and American ceramic and glass factories.

Mr. Moore took great interest in the acquisition of ceramics from the ancient Near East, and of geometric, orientalizing, black and red figure Greek vases, maiolica, delftware, and Meissen and Sèvres porcelain. The far-sighted generosity of Mr. and Mrs. Moore has resulted in a collection of great educational value to students of art history, decorative arts, crafts, social and economic history, and classics. It has given equal pleasure to the many antiquarians and other visitors who come to the Museum to view the collection.

The collection is a splendid Memorial to the Moore's appreciation of the decorative arts and to their farsighted generosity in deciding to share the collection with present and future generations of Museum visitors. *MBC*

Archaeological Institute Program

The Krannert Art Museum invites the Central Illinois Chapter of the Archaeological Institute of America to present its lecture series in the Krannert Art Museum auditorium. The lectures are on Tuesday or Thursday evenings at eight o'clock. All Krannert Art Museum members are invited to attend the lectures, and there is no admission charge.

The Archaeological Institute of America has a group of loyal members in Central Illinois who plan and support the annual program of lectures. All of the lectures are given by specialists; some lectures appeal primarily to other specialists; some appeal to a general audience, but each lecture presents organized information that is not otherwise accessible.

Members of the Central Illinois Chapter represent various fields such as history, geography, architecture, anthropology, architectural history, museology, comparative literature, philosophy, religion, and mathematics. The mixture of interests contributes to the rich exchange of ideas and knowledge.

October 16:	Coins in Aphrodisias	David McDonald, Associate Professor of History, History Department, Illinois State University
November 13:	Bronze Sculptures in Ancient Athens	Carol C. Mattusch, Assistant Professor, College of Fine and Applied Arts, George Mason University
January 29:	Paleo Ceramist at an Archaeological Site	Robert H. Johnston, Dean-Professor, College of Fine and Applied Arts, Rochester Institute of Technology
February 19:	Aspects of Late Roman Painting	Janina Darling, Assistant Professor, Department of Art, Eastern Illinois University
March 13:	Pharoah and the Greeks: Archaeology in the Western Delta of Egypt	William D. E. Coulson, Assistant Professor of Classics and Classical Archaeology, Department of Classics, University Minnesota

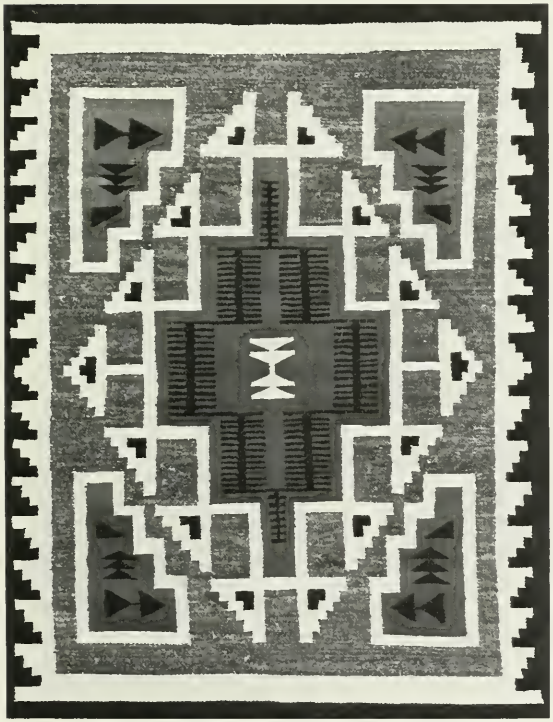
November Lecture Series: Walls through the Ages

A series of lectures on the history of the painted wall will be presented on November 4, 11, 18, and 25 from 2:30–3:30 p.m. in the Krannert Art Museum auditorium. This Sunday lecture series will be presented to all interested Krannert Art Museum visitors by Leonard N. Amico, Assistant to the Director, Krannert Art Museum. The lectures will touch on the highlights of the fascinating history of mural painting in Europe and America. Illustrations of completed murals and of artists' preliminary sketches will be used to focus on points of special interest. The schedule will be as follows:

November 4:	Ancient Walls and Walls of the Middle Ages
November 11:	Renaissance and Baroque Walls
November 18:	Modern Walls, Part I—French Walls
November 25:	Modern Walls, Part II—American Walls

Gifts to the collections include "In the Wood," an oil on canvas dating from 1975 by David Lund, given by the American Academy and Institute of Arts and Letters, New York. Mr. Lund is currently professor of art at Columbia University, New York.

The following African objects carved from wood were given by Michael A. Chisek (L.A.S. '73) who collected them while on assignment for the Department of State in Douala, Cameroon: an Ibo maiden spirit mask (*agbo mmaung*) from Southern Nigeria; an Ashanti stool from Central Gahana with a crescent-shaped seat; a Kom stool from the Cameroon, with seat supported by three figures; two Mumuye standing figures from Northeastern Nigeria; and lastly, a Kurumba polychromed antelope headpiece from Upper Volta.



Rug,
Navajo, New Mexico, XX Century
woven fabric, 59 1/8" h. × 44 3/16" w. (150.2 × 112.2 cm.)
Bequest of W. A. Neiswanger, 1978, 78-16-18

Esmark Incorporated of Chicago has given a fine chromo-lithograph dating from 1892 of "The City of Chicago" by Currier and Ives. This celebrated publishing firm founded by Nathaniel Currier (1813–1888) and James Merritt Ives (1824–1895) reproduced inexpensive, meticulously executed lithographs of a wide variety of subject matter.

Other additions to the print collection include another group of eleven excellent lithographs signed by twentieth century American artists Thomas Hart Benton, John S. DeMartelly, Gordon Grant, Joseph Hirsch, Bernard Steffen, and Grant Wood given by Professor Emeritus Seichi Konzo.

The Stillman-Lack Foundation of Houston, Texas has given a gouache on paper, "Black Magic," by Ary Stillman (1891–1967), whose arcane subject betrays the artist's fascination with Mexico where the gouache was painted.

Four sterling silver teaspoons, the gifts of A. Doyle Moore, are currently on display in the Museum's decorative arts gallery. Their identifying marks distinguish them as the work of the London smiths Ann, Peter, and William Bateman made in 1802.

Ten Navajo rugs, dating from the late nineteenth to mid-twentieth century and decorated colorfully with striking designs of toothed zig-zag bands, serrated diamonds and hooked lozenges, were bequeathed to the Museum by W. A. Neiswanger of Urbana, Illinois. Also bequeathed were a Pre-Columbian volcanic stone seated figure and six American Indian pottery bowls. Of special note are highly polished blackware with matte designs from San Ildefonso, New Mexico made by the famed Maria Martinez and polished redware from Santa Clara, New Mexico. The remaining bowls have wide bands of geometric designs painted in orange and dark brown on a cream slip. Two final bequests

Joyce Treiman American (b. 1922) *Girl in Armchair* 1977
charcoal drawing 29 15/16 h. × 37 14/16 w. (76 × 96.2 cm.)
The Weller Fund 1979.79.4.1



from this Estate were an untitled watercolor on paper and an oil on canvas, "The Garden," dating from 1965. Both works were painted by Charles A. Dietemann who taught drawing and painting at the University of Illinois from 1937 to 1968.

The Krannert Art Museum gratefully acknowledges the generosity of these donors whose gifts will enhance the collections and will be enjoyed by all in the community.

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The Krannert Art Museum recently acquired a fine charcoal drawing by twentieth century artist Joyce Treiman. Treiman, a native of Illinois, has remained a champion of humanist representational art. "Girl in Armchair," drawn in 1977 directly from the model, is a statement of a human situation. The vitality and fullness of forms, which are positioned in space extending well beyond the picture frame, are captured deftly with line.

Drawing is at the core of Joyce Treiman's work; she considers it the most potential vehicle through which to express the immediacy of her feelings. Over the years, she has sought the living essence in her subjects, and the result is a unity of technical skill and human feeling in her work. The figure has been cardinal for Treiman, even in the fifties when it was reprobated by those caught up in the "mainstream" of abstract expressionism. This is not to imply that Treiman ignored or spurned the avant garde. On the contrary, her earliest works reveal the influence of her teacher, Philip Guston, with whom she studied at the State University of Iowa. In the forties, she was preoccupied with social realism; from that she moved freely into figurative expressionism, abstract expressionism, impressionism and straight forward realism.

She traveled abroad extensively and admired the great European masters, especially Rembrandt. At home, she took a strong interest in the works of nineteenth century and early twentieth century artists such as Thomas Eakins, John Singer Sargent, and William Merritt Chase whose works she collected and with whom her own works share a rapport. Fully aware that she worked "against the grain," Joyce Treiman commented: "I wanted to hold to what I considered viable for me and my work. I examined and analyzed the work of the past and of painters I had a consummate respect for, no matter the current feelings on the matter . . . I do what I need to as an artist—for my growth and understanding. It has nothing to do with fashion—it has to do with my estimate of quality. I think 'Girl in Armchair' is an example of my attitude at this time—an expression of a long tradition of a straight forward subject which, hopefully gives one a sense of aesthetic satisfaction."

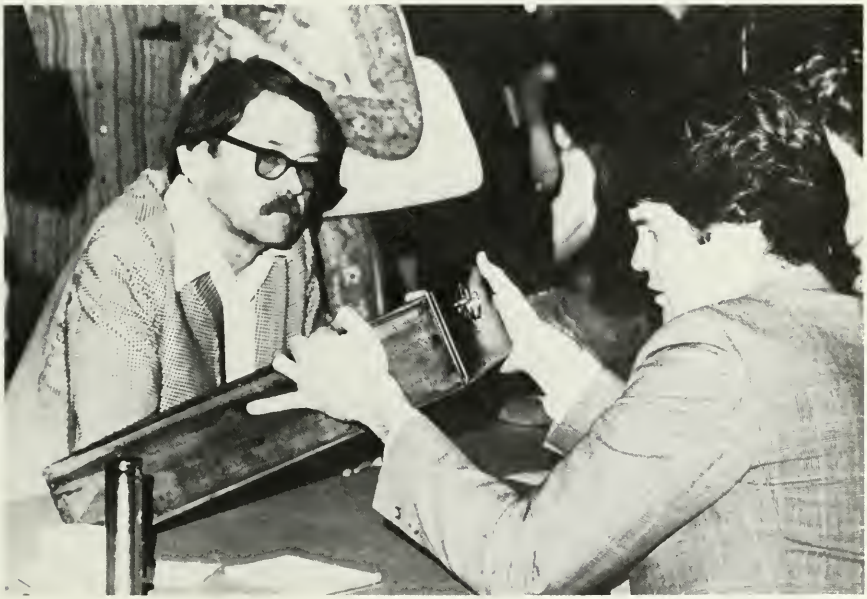
Although Treiman has assimilated what she has learned from her predecessors and contemporaries, she has maintained her own self-determined direction. Her line is sensitive and strong; and thus, she communicates life with intensity and skill. In 1960 Joyce Treiman moved from Chicago to the Santa Monica Hills where she continues to draw, paint, sculpt and make prints in her garage. This purchase was made possible through the generosity of Rachel and Allen Weller of Urbana, Illinois.

Museum purchases also include an inscribed marble stele, which commemorates three familial figures carved in high and low relief, of possible proto-Coptic origin dating from IV–V century A.D.; and a signed black and white photograph dated 1962, "Midwest Landscape #74 1/3," by Art Sinsabaugh who has been a professor of art at the University of Illinois since 1958. *MS*

Heirloom Discovery Days

The Heirloom Discovery Day, sponsored by the Krannert Art Museum in 1978, proved so popular that many requests have been received for a return visit by the Sotheby Parke Bernet appraisers. The Council will sponsor another Heirloom Discovery Day on May 2 and 3, 1980. Full information will be given in the January *Bulletin*, but it is not too early to begin thinking about the treasures you may wish to bring to the specialists for their opinions and appraisals. All proceeds above costs will go to a fund that the Council has started, to eventually provide fixtures and the initial inventory for the Krannert Art Museum store. Put a circle around May 2nd and 3rd. The chairman for the Heirloom Discovery Day will be Mrs. Richard Helfrich.

Sotheby Parke Bernet appraiser examines an heirloom




SCĀ KĀ
TERINA

Reconstructing an Early Fourteenth Century Pentaptych by Ugolino di Nerio: St. Catherine Finds Her Niche*

Leonard N. Amico

On June 9, 1311 the magnificent altarpiece which we know today as the *Maestà* (Fig. 2) was carried from the studio of the Sienese artist Duccio di Buoninsegna to the Duomo. All the shops were closed. Priests and friars, called together by the Bishop, joined in solemn procession with Siena's governing body of the Nine, town officials, and citizens. Together they accompanied the work through the Campo up to the Duomo. The church bells sounded, full of devotion for such a great and noble painting.[1] Two centuries later the High Altar of the Duomo was reassembled and on July 11, 1506 Vecchietta's ciborium replaced Duccio's *Maestà* which was removed to the transept.[2]

Over two hundred fifty years later a decision was made to dismantle the altarpiece itself and in 1771 the great *Maestà* which had inspired such fervent worship was sawn top to bottom into seven vertical sections. Since the altarpiece had been painted on both sides, each of these strips was separated into two sides, one of which yielded a number of smaller pictures, as did the predella. Despite the fact that the major portion of the work has been restored to wonderful splendor and remains in Siena, its original beauty is lost forever and fragments of the work remain in such diverse places as New York, Washington, Fort Worth, and London. Unfortunately, the work's fate was not unique and its history is characteristic of countless Sienese altarpieces from the same period issuing from the hands of the numerous artists who at one time or another worked in the shop of Duccio and some of whom assisted their Master in painting this very *Maestà*.

One such artist was Ugolino di Nerio who, if James Stubblebine is correct, was responsible for the row of ten apostles appearing above Duccio's Madonna and Child surrounded by Saints and Angels in the *Maestà*.[3] In proposing this attribution, Stubblebine notes that the apostles are thinner, harder, and more gaunt than those of Duccio. He might also have added "austere" for always in works attributed to Ugolino there is a sadness and a remoteness which disassociate the pupil from the Master; for this reason we may here give Ugolino the title of "the sad Duccio." But these are just the qualities that give Ugolino's works a detached and timeless air which, enhanced by his extraordinary skill, show him to be the ablest of the close followers of Duccio. A work by Duccio is today a gem and a rarity. A work by his ablest follower, such as the St. Catherine panel in the Krannert Art Museum, is a brilliant reflection of that jewel.

Ugolino's tempera painting of St. Catherine of Alexandria (Fig. 1) was previously in the Sierstorpff Collection at Eltville and came to the Krannert Collection in 1965.[4] While quite beautiful, the panel was not without physical defect. Nearly seven hundred years had worked their tracks of grime, cleavage, buckling, and scattered flaking into the delicate surface. Earlier rejuvenations probably accounted for additional distortions.

Professional restoration was begun in May of 1970 by Alfred Jakstas, Conservator of Paintings at The Art Institute of Chicago.[5] The process lasted twelve months and included the entire removal of the wood panel from the egg tempera painting and its ground layers of *gesso sotile* and *gesso grosso*. In addition, the *gesso grosso*, which was found to be dry and brittle, also had to be removed. This left only the paint and a thinned layer of *gesso sotile*. In restructuring the panel, a layer of linen gauze was attached to the back of the *gesso sotile* with new gesso, later to be infused with Plenderleith wax resin adhesive No. 3. A new panel was built onto the back of this and attached with a mixture of adhesive, sawdust, and inerts. A portion of the original fourteenth century panel was glued to the new panel with epoxy resin. Finally, the surface of the painting was treated by filling in the ground losses with gesso, regilding the gold losses, inpainting, and sealing with a polyvinyl acetate. Certain changes could, of course, not be reversed through restoration. The original *terre verte* ground peeks through areas of flesh in St. Catherine's face,

1. Ugolino di Nerio Sienese, active c. 1317–d. 1339/49, "St. Catherine of Alexandria," c. 1317, tempera on panel 56 × 33.5 cm. (panel only), Gift of Mrs. Herman C. Krannert, 1965, 65-16-4

2. Duccio di Buoninsegna Sienese (c. 1250–d. 1317/18
Maestà (reconstruction of front) 1308–1311
tempera on panel
370 × 450 cm (overall).
Museo dell'Opera del Duomo, Siena and The National Gallery, London (Annunciation). Reproduced by Courtesy of the Trustees, The National Gallery, London), National Gallery of Art, Washington, Andrew W. Mellon Collection (Nativity with flanking prophets), John G. Johnson Collection, Philadelphia (Angel pinnacle), Huis Berg, Huf von Berg 's-Heerenberg, the Netherlands (Angel pinnacle). The reconstruction is reproduced courtesy Time-Life Library of Art—*The World of Giotto* published by Time-Life Books, Inc.. Some of the photographs used in the reconstruction are reproduced courtesy Alinari/Editorial Photocolor Archives
Photocomposition by Robert Crandell Associates



and the martyr takes on a rather pallid green complexion. The sizing used by Ugolino to attach the gold leaf to the panel shows through as red in areas where the gilding has become worn and thin.

The few known details of Ugolino's life are familiar and reveal little. Ugolino di Nerio or Ugolino da Siena lived on the slope of the tiny hilltown of Siena known as the Terzo di Camollià His name appears in Sienese *Gabelle* and *Bicherne* from September 5, 1317 until February 6, 1327.[6] The names of his father, Nerio di Ugolino, and his brothers, Muccio and Guido, all painters, appear in similar records. In the 1550 edition of the *Lives*, Giorgio Vasari, the great and often incorrect sixteenth century biographer of Italian artists, suggests that Ugolino died at Siena in 1339. In the 1568 edition, the date given is 1349. It is Vasari who first mentions Ugolino's altarpiece for the Florentine church of Santa Croce.[7] The fragments of this altarpiece are the basis of all subsequent attributions, including the Krannert St. Catherine.

Not long after Vasari's account of Ugolino's life, the altarpiece was replaced by a ciborium of Vasari's own design, as noted in Padre Guglielmo della Valle's *Lettere Senesi*.[8] Historians have been forced to rely solely upon Della Valle's description of the fourteenth century altarpiece as he saw it until the very recent discovery of an eighteenth century drawing executed by Seroux D'Agincourt.[9] At some point, not long after the sketch was made, a fate befell the Santa Croce altarpiece which cannot have been dissimilar from that which befell the *Maestà* for in 1835 when Gustav Friedrich Waagen visited the collection of William Young Ottley, he found only a grab-bag of fragments from the once magnificent work.[10]

Ottley, an engraver and art collector, travelled in Italy between 1791 and 1799, executing plates for Seroux D'Agincourt's *Histoire de l'art*.[11] It has been pointed out that there are probably some errors in Waagen's account of what he saw in Ottley's collection but certainly there were the following: all seven panels once forming the predella of the altarpiece, a fragment of the large central panel of the Virgin and Child, five from the original set of six saints appearing on either side of the Virgin (Fig. 3)[12], three of the six sets of paired figures portrayed above the larger saints, four of the six pinnacles, and, most important, the strip of wood bearing the artist's signature.[13] The fragments were dispersed when the Ottley collection was sold in 1847 and 1850. As with Duccio's *Maestà*, those of Ottley's fragments still known to exist may be found in several European and American collections including the Los Angeles County Museum of Art, the Lehman Collection in The Metropolitan Museum of Art, London's National Gallery, and the Gemäldegalerie, Berlin. Since that time, scholars such as Gertrude Coor-Achenbach have been trying to reassemble the great Santa Croce altarpiece.

Though certainly less monumental than the high altarpiece for the Church of Santa Croce, are a number of other works attributed to Ugolino, including complete altarpieces such as the pentaptychs at Brolio, Siena, and Cleveland (Fig. 4), and the heptaptych at The Clark Art Institute in Williamstown, Massachusetts (Fig. 5). But most of Ugolino's works have suffered the fates of Duccio's *Maestà* and of his own Santa Croce altarpiece, and the separate panels have been sold to diverse collections. The Krannert St. Catherine, humbly bent in reverence towards some lost figure is from yet another of Ugolino's disassembled altarpieces.

In her brilliant study of Ugolino's Santa Croce altarpiece, Gertrude Coor-Achenbach proposed a reconstruction of another altarpiece consisting of the Krannert's St. Catherine, a St. Louis of Toulouse (Fig. 6) and a Mary Magdalene (Fig 7), both in the California Palace of the Legion of Honor, San Francisco, and the Madonna and Child from the Platt Collection in the Art Museum of Princeton University (Fig. 8).[14] To complete the proposed pentaptych, Federico Zeri added a St. Michael in the Czartoryski Museum, Cracow but later retracted his suggestion.[15] At one time or another, all the works were attributed to a contemporary of Ugolino, Segna di Bonaventura. Segna, it has been suggested, worked alongside Ugolino for Duccio's *Maestà* and painted the scenes from the life of the Virgin above Ugolino's ten apostles.[16] However in the early twentieth century the name of Segna was one that frequented many panels done in the style of Duccio but which could not be attributed to the Master himself with any reasonable certainty.

A quick glance at a signed Segna (Fig. 9) prevents us from taking with any seriousness an attribution to this artist of either the Krannert St. Catherine, called "exquisite" by Gertrude Coor-Achenbach, or of the St. Louis, Magdalene, or Princeton Madonna and Child panels. We are nowhere ever captivated by a work of Segna as we are by a work from Ugolino's hand Segna flattened the faces of his figures with misty shadows, modelled them to such a degree that the exquisite clarity of the Sienese ideal is nullified. The faces are loose. Without the tight linearity found in Duccio, they droop and sag producing an unusually low cheek on the bent female profile. The hands are stubby as compared to the elegant laciness of those on St. Catherine or Mary Magdalene. The hands of the latter relate more closely to the spidery digitals of the Berlin St. John. The trunks of Segna's figures, on the other hand, are listless. Unlike those of Ugolino, they lack substance and power. But in the Cleveland (Fig. 4) and



Williamstown (Fig 5) polyptychs the figures of Ugolino rise thinly from their frames and billow out to powerful ovoids. The huge form of the Virgin's blue mantle, for example, struggles gloriously with the brilliant gold background. This very same drama is acted out in smaller scale by the Krannert St Catherine.

While Coor-Achenbach attributed the San Francisco panels to Ugolino "with reservations", we here suggest that the panels' weathering accounts for such reservations and we fully accept an Ugolino attribution for these as well as for the Krannert panel.

The Princeton Madonna and Child is a much more complicated matter and will be dealt with in great detail later in this paper. The more important task is in demonstrating that all of the panels do belong together. Since the central panel of the Santa Croce altarpiece is lost, attributing a Virgin and Child composition to Ugolino is not an open and shut case. Seroux D'Agincourt was not a great artist and while his rendition of the central panel as it once existed demonstrates a style very similar to the Virgin and Child in the Brolio pentaptych, both these altarpieces are from a point late in Ugolino's career. The safest and most secure attributions are, of course, those in which the Virgin appears as part of a complete altarpiece whose saints provide more reasonable comparisons with the Santa Croce fragments known to us. If the Princeton Madonna and Child can be shown to be part of an altarpiece containing the St. Catherine panel, then the Princeton panel will be Ugolino's through contingency. The task is to see if we can find the physical support for a thesis based largely by Coor-Achenbach on visual sensitivity.

That the St. Louis and Mary Magdalene panels were once part of the same altarpiece there can be no doubt. The provenience of each is identical: from the O'Meara Collection to the Sachs Collection to the California Palace of the Legion of Honor. The size of each, including frame, is identical: 75.9 × 35.6 cm.[17] The painted decoration of the frame is also identical: alternating quatrefoils and diamonds on the bottom, stylized trefoils in the spandrels above. The tooling of the nimbi (Figs. 10, 11), consisting of two concentrically engraved double bordered bands enclosing a wider band of scrollwork engraved on a cross-hatched background, is carried out in similar fashion in both.

3. Ugolino di Nerio
panel from the Santa Croce altarpiece "St. John the Baptist with St. Matthias and Saint Elizabeth," c. 1321.
tempera on panel.
Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin



4. Ugolino di Nerio
"Madonna and Child with St. Francis, St. John the Baptist, St. James the Great, and Mary Magdalene," c. 1315,
tempera on panel,
122.5 × 192.5 cm (overall),
The Cleveland Museum of Art Purchase, Leonard C. Hanna Jr. Bequest

5. Ugolino di Nerio
Madonna and Child with St. Francis, St. Andrew, St. Paul, St. Peter, St. Stephen, and St. Louis of Toulouse," c. 1321,
tempera on panel,
341.4 × 163.7 cm (overall),
The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts



6. Ugolino di Nerio
St. Louis of Toulouse c. 1317
tempera on panel
75.9 × 35.6 cm. (overall)
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The left side of the St. Louis panel still retains three dowel holes which once would have held the wooden pegs securing this panel to its neighbor. The right side seems also to contain three,[18] as does the right side of the Magdalene panel. The left side of the latter does not contain dowel holes, indicating that this panel was the left-most one in the proposed pentaptych. St. Catherine, if she belongs, would then go to the far right, balancing her sister panel and separated from the Virgin, by St. Louis. Likewise, a lost male saint would have separated the Magdalene from the Virgin.

Providing evidence for St. Catherine's commitment to the reconstructed altarpiece is somewhat thorny. While this panel above all the others provides the greatest demonstration of what we would assume to be the altarpiece's original beauty, it too has suffered damages as noted above. The dowel holes are beyond discovery and the panel's present size does not equal that of the St. Louis or Mary Magdalene panels. Yet, despite these handicaps, sufficient evidence allows us to suggest that this work was indeed part of a pentaptych which included St. Louis and the Magdalene.

Whoever worked on the St. Catherine panel after it was torn from its original setting was kinder to it than the vandal who removed the Princeton panel for the St. Catherine panel retains its original rectangular shape, just as do the St. Louis and Magdalene panels. While it is missing the superimposed arch of the latter, evidence that such an arch did at one time exist is quite clear from the front of the panel (Fig. 1). Moreover, markings left by the arch are so clearly evident, despite added gilding, that a nearly exact measurement of the arch may be obtained. The width of the arch which once existed above St. Catherine's head would have been 30 cm. The depth of curvature may also be predicted, despite the fact that the upper portion of the panel ends before the tracings of the arch conclude their curvature. This is done simply by continuing either side of the arch markings onto a piece of cardboard and allowing them to dictate their own junction. The result is an arch whose height from peak to a point parallel to its source of springing is 16.5 cm. Now, the measurements of the St. Louis arch are 16.8 × 30.2 cm. and of the Magdalene, 16.5 × 30.3 cm. Clearly the St. Catherine measurements (16.5 × 30 cm.) were meant to conform to an architectonic program which would have included it, the St. Louis, and Mary Magdalene all in the same altarpiece. The original height and width of the St. Catherine panel must have been the same as the dimensions for the other two saints.

Details of the tooling of St. Catherine's nimbus (Fig. 12) are compatible with those of St. Louis and

7. Ugolino di Nerio
"Mary Magdalene," c. 1317,
tempera on panel,
75.9 × 35.6 cm. (overall),
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the Magdalene as well as those of the Princeton panel. One might once again observe that the tooling of the San Francisco and Princeton panels relies on a formula found in the Cleveland altarpiece: one double bordered band, a passage of engraved scroll-work against a cross-hatched background, and another double-bordered band close to the subject's head, while St. Catherine's nimbus lacks the inner double-bordered band. But the formula used on the Cleveland altarpiece as well as on all but the St. Catherine panel is followed only within the bounds of certain aesthetic considerations and other, overriding, practical considerations. Thus, while St. Louis's nimbus contains portions of the inner double bordered band next to the left side of his face, only fragments of a single curved line are to be seen behind the upper left and middle right edges of the Magdalene's face. Her cloak obscures the completion of the formula, just as St. Louis's mitre obscures a good deal of his nimbus. Only portions of a single engraved line can be seen as well in the inner portion of the Virgin's nimbus.

Now, the female saints and the Virgin, because of their very rounded heads, lead to special problems with regard to the tooling. The size of these figures' heads is increased significantly because of their traditional Christian vesture. This prohibits inclusion of the inner double-bordered band in the nimbi if the nimbi are to be kept a relatively consistent size. All that could be fitted for the full covered head of the Magdalene and the Virgin was a simple circular line rather than the double line series. The result is confusing in the painting of the Magdalene (Fig. 11) for it is difficult to tell whether the artist had intended a decorative detail where two small portions of this line are visible, or whether he neglected to fill out the form of the Magdalene's cloak to its originally intended proportions. The result is entirely unaesthetic. But there is even more to consider.

The width of the scroll-work encompassed by the two series of double bands in the nimbus of St. Louis varies between 4.15 and 4.25 cm. Ugolino had to narrow this width to between 3.3 and 3.6 cm. just to accommodate a portion of the inner band in the Magdalene's nimbus. But the St. Catherine panel was to be placed right next to the St. Louis panel. To have narrowed the width of the band of scroll-work here would have produced an obvious inconsistency when placed next to its neighbor. Leaving out the inner double-bordered band preserves consistency because, intellectually, it appears that the more ornate contour of St. Catherine's head covers the inner double-bordered band while the thin, almond shaped head of St. Louis, "the adolescent saint," exposes the band.

In addition to the missing figure of a male saint,

8. Ugolino di Nerio
Madonna and Child, c. 1317
tempera on panel
73.5 × 49 (?) cm. (painted surface)
The Art Museum, Princeton University (gift of Dan Fellows Platt, 1937)



there is yet one major difficulty in the reconstruction of Ugolino's pentaptych. This difficulty centers around the fact that the most important panel, the keystone of the proposed reconstruction, is the most problematic. While quite beautiful, in fact, stunningly so in the Virgin's face, the Princeton panel is greatly damaged. It was once thought to be by Segna di Bonaventura. But after the removal of layers of overpaint, a slenderer and more delicate vision than Segna ever could transmit has been unveiled. There is, however, no retrieving the original beauty of the bottom one-fourth of that portion of the original panel now before us. A shoddy hand and some monstrous infant's feet are merely ghosted by some later artist. No, our inspection of this one-armed Madonna and her poor child cannot, for now, extend below the child's knees. In addition, there is certainly a portion of the panel missing at the top and bottom and most probably on either side. Although it is made clear only upon examination of the back of the panel, the portion which completes the outermost limits of the Virgin's nimbus, about 3 cm., exists only as a reconstruction. The tightly cramped couple surely at one time spread several centimeters below the Virgin's ghostly hand, as would have been customary in works of the period.

Examples close to the proposed reconstruction within Ugolino's known *oeuvre* are the Cleveland and Siena pentaptychs. At Cleveland the child's garments are colored and decorated similarly, the Virgin bears the same distinctive markings on her wimple and her cloak. The decorative borders framing St. Louis and the Magdalene find their closest match here. Both altarpieces are pentaptychs. St. Catherine is a virginal rendition of the red cloaked Magdalene at Cleveland. The tooled haloes are crafted similarly. There is clearly no separating the Cleveland polyptych and the proposed reconstruction in time or with respect to artist. We can expect that if the Princeton panel is by Ugolino and is part of the proposed reconstruction, its proportions would be comparable to those at Cleveland. We could propose, therefore, that the Princeton panel in its original form would have extended below the Virgin's hand for about one-tenth its total height, as it does at Cleveland. This would mean attaching about 7.8 cm. to the bottom of the Princeton panel for, given the fact that the reconstruction of the upper portion of the Princeton panel is lacking a couple of centimeters (Ugolino would have left about this much space between the Virgin's nimbus and the arch above it), the 73.5 cm. of the panel as it now exists would account for roughly nine-tenths of the original conception. The total height of the Princeton panel would have to have been in the neighborhood of 81.7 cm. to fit our reconstruction.

9. Segna di Bonaventura active by 1298, died between 1326–31
"Madonna and Child with St. Benedict and St. Sylvester"
tempera on panel.
The Metropolitan Museum of Art. The Harris Brisbane Dick Fund, 1924



Now, if we align the only dowel holes found in the Princeton panel with the upper set of dowel holes found in its would-be neighbor, the San Francisco St. Louis, we find that the Princeton panel would have to have extended to a point parallel to the bottom of the painted surface of St. Louis. The upper dowel holes on the St. Louis panel allow for 67.8 cm. of panel and frame to fall below it or 61.8 cm. of painted surface. The dowel holes on the Princeton Madonna allow 20.9 cm. of painted surface of that panel to extend above that point. Adding 61.8 to 20.9 we get a total height of 82.7 cm. for a rough estimate of the completed Virgin and Child. This is certainly within the neighborhood of the 81.7 cm. intuited above.

But what of the width of the Princeton panel? Is there a proportion that could suggest the width of the central panel of an early fourteenth century Sienese altarpiece having side panels of approximately 33.6 cm. in width of painted surface (i.e., the San Francisco panels)? There is every reason to suggest that the Cleveland altarpiece and the proposed reconstruction are early works of Ugolino (although certainly not the earliest), painted when he was still much under the influence of Duccio. The decorative borders, the female saints, the overall style—all point to Duccio polyptychs Nos. 28 and 47 in the Siena Pinacoteca (Figs. 13, 14). The proportions Duccio used for the width of the central panel to the width of the side panels is 3:2. Ugolino used this formula for the Clark polyptych, executed, as was the Cleveland altarpiece, before his famous Santa Croce altarpiece. If the width of the central panel of the proposed polyptych is to be in the ratio of 3:2 with St. Louis and the Magdalene, it must be about 51 cm. in width. The Princeton panel in its present state is 49.7 cm. in width of painted surface. This makes a difference of only 1.3 cm. from what would be needed to fit the 3:2 ratio. Unfortunately, significant portions of the Princeton Madonna have been lost at both sides, as suggested. The Virgin and Child suffocate within the narrow constraints of their frame. Whoever overpainted the panel saw this and attempted to slim down the Virgin by bringing down the gold background along the left side further than we would expect, for the most probable outline of the left side of the Virgin's cloak is to be found in the Cleveland pentaptych. Where the Princeton outline diverges from this expected course is exactly where damage and probable restorations begin.

While it is clear that there are several centimeters missing from the Princeton panel, most particularly along this left edge, our apparent bad luck is here good fortune because although Ugolino favored Duccio's style, he did not favor Duccio's proportions and *only* in the Clark altarpiece do we find the use of the 3:2 ratio.[19] The proportions expressing the width of the central panel to that of the side panels is 5:3 at Cleveland. Applying the width of the St. Louis panel to this ratio, we find that an altarpiece using the same ratio as that used for the Cleveland work would have a central panel of about 56.7 cm. in width. In other words, the painted surface of the Princeton panel, if it once was part of this altarpiece, would have been, in its original state, about 7 cm. wider—the "several" centimeters necessary for the Virgin and Child to breath comfortably in their original niche.

10. Ugolino di Nerio
St. Louis of Toulouse (detail)
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In addition, if the Cleveland and our reconstructed pentaptychs are to follow this congruency with respect to height and width of central panel, the height:width ratio of each should be equal. Utilizing the known height:width ratio of the central panel of the Cleveland altarpiece (70/46.4) and the newly arrived at original width of the Princeton panel (52.7), we can establish the following formula: $70/46.4 = x/52.7$. Solving for x we find that the height of the central panel of our reconstructed pentaptych would be about 79.5 cm., very close to our predicted value of 81.7 cm. for the original height of the Princeton panel—if the altarpiece were to have had the same proportions as the Cleveland altarpiece.[20] Under these conditions, the Princeton panel could have fit alongside the San Francisco and Champaign panels.

Yet, "could have fit" is not equal to "did fit." We cannot be sure that the markings on the back of the Princeton panel are true dowel holes. They certainly appear antique and seem to have existed from a time before the back of this panel was planed, since it is this very planing which has exposed them. Yet, if 3½cm. had been cut from either side of the panel, would not the holes have been lost with these sections? There is no evidence of other dowel holes in the panel. But this is perhaps because the panel was not evenly planed and the thick facing covers up others. Still, in view of our rather shakey physical evidence, our attribution of the panel to Ugolino by means of contingency with the St. Catherine panel is uncertain.

While Coor-Achenbach felt the Princeton



12. Ugolino di Nerio
St. Catherine of Alexandria (detail)

11. Ugolino di Nerio
Mary Magdalene (detail)
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Madonna and Child to be by Ugolino, others are in doubt.[21] One thing is evident and must here be reiterated: in reference to formal detail, any discussion of attribution for the panel must deal with the sprints and dashes of the original painting which still exist. These are the Virgin's face with its matter-of-fact expression, the child's face, presenting the viewer with a gaze of only slight curiosity, the child's hand which grasps his mother's wimple, his broad, flat stomach, and his right knee. That portion of the Virgin's wimple at the left of the infant's head and all but the fringe of that portion pulled over his left shoulder should probably be discounted along with the lower left portion of the child's face and neck and even his right shoulder. The Virgin has no face between the blue of her cloak and the beginning of her right cheek. Portions of her left cheek are also lost. All that is left, again, are the main portions of the two faces, a child's tender hand, some blue mantel, a little bit of purple cloak over a child's knee, and portions of the wimple.

Yet, what fragments there are sing "Ugolino" quite loudly. Indeed, when we transfer our attentions from formal detail to the overall composition, it becomes impossible to think of any attribution other than Ugolino. Given the range of works called "Ugolino," the Princeton Madonna comes remarkably close to other panels attributed to Ugolino, including the Madonna and Child at Montepulciano[22] and the central panel of the Clark polyptych—certainly much closer than the so-called, but not likely, Ugolino at the Museum of Fine Arts in Boston. Of major and much more enlightening importance, however, are three other panels: a Madonna and Child formerly in the Tadini-Boninsegni Collection, Florence, a Madonna and Child at the Château Langeais, Touraine, and the tiny, curious *Maestà* in The Art Institute of Chicago.

For Cesare Brandi, these works were all by the

"Master of the Tadini-Boninsegni Madonna."[23] But Coor-Achenbach declared that while the Tadini-Boninsegni Madonna and the Langeais panel were by the same hand, that hand belonged to none other than Ugolino. Coor-Achenbach made no reference to the Chicago *Maestà* but there is indeed a strong relationship between the Langeais, Chicago, and Princeton panels. In all three, the Virgin clasps the Child's foot in the same manner—a not uncommon pose. But the head, trunk, and toes of the child at Chicago are most definitely from the hand of a pupil in Ugolino's shop following the design of his Master as it was established in the Princeton Madonna and Child and as it was to be refined in the central panel of the The Clark Art Institute heptaptych. Equally relevant is the tooling of the Chicago panel. Portions of the pattern have been shown elsewhere to be those of Ugolino and are found in the Last Supper now in the Lehman Collection and once part of the predella for the Santa Croce altarpiece.[24]

Thus far we have seen convincing evidence that the St. Catherine, St. Louis, and Magdalene panels were all once part of the same altarpiece. There is much visual "evidence" and perhaps some physical evidence that the Princeton panel truly belongs to our reconstruction and such evidence is not without merit. I am tempted to invoke French law here and recommend that the Princeton Madonna and Child be accepted as the central panel of our pentaptych until proven otherwise. Such proof may indeed come from the examination of alternatives such as the Montepulciano panel. But it seems quite reasonable to assume that the painted surface of any such alternative would one time have to have approached our suggested dimensions of 81.7 × 52.7 cm. Moreover, after examining the Princeton and Krannert panels first hand, the author is convinced that they were indeed painted with the common sentiment that would have allowed them to sit side by side in the same altarpiece.

Let us proceed from here to consider other details of our reconstruction. Most certainly the decorative borders beneath St. Louis and the Magdalene continued along the entire width of the base and up the verticals of the right and left terminals, ending at the top edge. This is common for the period and follows the design of the Cleveland altarpiece and works by Ugolino's

13. Shop of Duccio
"Madonna and Child with St. Augustine, St. Paul, St. Peter, and St. Dominic" (Siena No. 28), c. 1300–05,
tempera on panel,
128 × 234 cm. (overall),
Pinacoteca, Siena (Photo Alinari/Editorial Photocolor Archives)



contemporaries such as Duccio polyptych No. 47 in the Siena Pinacoteca.

Some traces on the St. Louis, Magdalene, and Krannert panels serve as evidence that attached posts stretched from the lower molding to the top edge of the altarpiece. As was again common for the period, these posts would have continued beyond the top edge of the altarpiece and would have ended in gothic spires several centimeters beyond. Simple cornice capitals signaled the departure point for the springing of the arches over each painted figure. We may also suppose that at one time each of the five panels was mounted by a triangular pinnacle. The pinnacle above the central panel would have been larger than the rest and would have been painted with either a Blessing Christ or a Crucifixion.

The evidence suggests a total width of 210 cm. but the original altarpiece was most certainly 212 cm., or three and one-half Sienese *braccia*. The pinnacles above each of the four saints were probably 24.8 cm. in height inclusive of molding. That above the Madonna and Child would have been about 39.1 cm. in height. The total height of the altarpiece was probably about 134.5 cm. or about two and one-fourth *braccia*. A scaled, schematic representation of the reconstructed pentaptych is indicated in Figure 15.

The position of this altarpiece within Ugolino's own *oeuvre* is a notable one. While the proportions, tooling of nimbi, and decorative borders find their prototypes at Cleveland, the overall design is an innovation heavily relied upon in the Siena and later altarpieces by Ugolino.[25] Our reconstruction certainly dates from a period before the end of the second decade of the fourteenth century. This date is suggested also by the work's relationship to other altarpieces produced about this time, specifically Duccio polyptych No. 47 (Fig. 14).

An evaluation of our "new pentaptych" as it relates to the evolution of the Sienese altarpiece, leading from Guido da Siena's dossal of about 1295, (Fig. 16) to Duccio's *Maestà* (Fig. 2) to Simone Martini's Pisa polyptych (Fig. 17) and beyond, is not entirely warranted. The small reconstructed pentaptych has none of the monumental purpose of the *Maestà* or even of Ugolino's own Santa Croce altarpiece. It was probably designed as a chapel decoration for a large church or perhaps for the altar of a small

14. Shop of Duccio.
"Madonna and Child with St. Agnes, St. John the Evangelist, St. John the Baptist, and Mary Magdalene" (Siena No. 47), after 1311,
tempera on panel
170 × 237 cm. (overall),
Pinacoteca, Siena (Photo Alinari/Editorial Photocolor Archives)



church on the Sienese *contado*. At any rate, the reconstructed work's position within the evolution of the Sienese altarpiece is not one of great importance and its composition is largely derived from better known models such as Duccio polyptych No. 47 (Fig. 14) executed after the *Maestà*. Here one finds in the main register the source for Ugolino's composition. Duccio and his shop have given us two female saints at the right and left terminals of a pentaptych. These are separated from a central Virgin and Child by two male saints. While the Magdalene appears on the right side in Duccio's altarpiece, the figure is remarkably close to the Magdalene appearing on the left side of the Ugolino reconstruction. There is, moreover, little hope of disassociating the Krannert St. Catherine from Duccio's St. Agnes. Other than some changes in the decoration of the cloak and a reversal of positions, Ugolino has remained faithful. Note, especially, how St. Catherine's right hand remains in the same position as St. Agnes's despite the reversal. Of course, the similarities between Duccio's polyptych and what we will refer to as Ugolino's St Catherine polyptych do not include the upper register or pinnacles of Duccio's work. Such models for the carpentry of Ugolino's St. Catherine polyptych did, however, issue from Duccio's shop. Such a model is Duccio polyptych No. 28 (Fig. 13), believed to have been executed before the *Maestà*.

While we have not fully reconstructed Ugolino's pentaptych, evidence that the St. Catherine panel once sat alongside the San Francisco, St. Louis, and Magdalene panels in the same altarpiece has been provided. In addition, on the basis of the arguments presented here, the author strongly urges acceptance of the Princeton Madonna and Child as the central panel. Our diagram of the altarpiece as it once existed (Fig. 15) suggests that Ugolino's St. Catherine polyptych, unlike his Santa Croce altarpiece, would have made no significant contribution to the evolution of the Sienese altarpiece, however, it did denote an evolutionary turning point within the artist's own *oeuvre*. But in the remarkable beauty of its constituents, it is at least the equal of its brothers. While all the pieces remain separated by many miles and while one panel may yet remain undiscovered, we are reminded when admiring the exquisite Krannert panel of sentiments expressed in Yeats's *Vacillation*, "Half is half and yet is all the scene."

15. Schematic diagram of reconstructed pentaptych The main register would have shown, left to right, Mary Magdalene, a lost male saint, the Madonna and Child, St Louis of Toulouse, and St Catherine of Alexandria





16. Guido da Siena Sienese, second half of 13th century,
"Madonna and Child with St Francis, St John the Baptist, St John the Evangelist, and Mary Magdalene" (Siena No. 7),
between 1270–79,
tempera on panel,
85 × 186 cm (overall),
Pinacoteca, Siena (Photo: Alinari/Editorial Photocolor Archives)

17. Simone Martini Sienese, c. 1284–1344,
"Pisa Polyptych," 1319
tempera on panel,
195 × 340 cm (overall),
Museo Civico, Pisa (Photo: Alinari/Editorial Photocolor Archives)



Footnotes

*I would like to thank Allen S Weller Dean Emeritus of the College of Fine and Applied Arts and Director Emeritus of the Krannert Art Museum for sharing his notes and photographs concerning this reconstruction and for reading the preliminary draft of this paper

[1]Gaetano Milanesi *Documenti per la storia dell'arte senese* Siena, 1854 I p 169

[2]See Allen S Weller *Francesco di Giorgio 1439–1501* Chicago, 1943 p 43

[3]James H Stubblebine, "Duccio and His Collaborators on the Cathedral Maestà," *The Art Bulletin*, 55(2), 1973, pp 185–204

[4]Purchased from Wildenstein for the Krannert Collection The panel was exhibited at the Stadelsches Kunstinstitut, Frankfurt, in 1925 (*Ausstellung von Meisterwerken alter Malerei aus Privatbesitz* cat no 191, p 67 ill) and at the Wadsworth Atheneum Hartford in 1965 (*An Exhibition of Italian Panels & Manuscripts from the Thirteenth & Fourteenth Centuries in Honor of Richard Offner*, cat no 19 p 21 ill) It was published by Curt Weigelt as from the school of Ugolino (*Sienese Painting of the Trecento*, 1930, p 72), by Raimond van Marle as by a follower of Segna di Bonaventura (*Le Scuola della Pittura Italiana*, II, The Hague, 1932–1934 p 140), by Bernhard Berenson as by Segna di Bonaventura (*Pitture Italiani del Rinassimento*, Milan, 1936, p 450), by Gertrude Coor-Achenbach as by Ugolino di Nerio ["Contributions to the Study of Ugolino di Nerio's Art," *The Art Bulletin*, Vol 37 (3), 1955, p 163] and by Federico Zeri as, again, by Ugolino ["Antologio di Artisti Un Politticio di Segna di Bonaventura," *Paragone*, Vol 9 (103), 1958, p 66].

[5]I am grateful to Mr Jakstas for sharing his notes, photographs, and impressions concerning the panel which he restored

[6]The documents are quoted in Pèleo Bacci, *Dipinti inediti e sconosciuti di Pietro Lorenzetti, Bernardo Daddi etc. in Siena e nel contado*, Siena, 1939

[7]Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects*, London, 1912–1914, Vol I, p 113.

[8]See Padre M Guglielmo della Valle, *Lettere Senesi*, Rome, 1958, Vol II, pp 200–203.

[9]Henri Loyrette, "Une Source Pour la Reconstruction du Polyptyque d'Ugolino da Siena à Santa Croce," *Paragone*, Vol 29 (343), pp 15–23 (ill.)

[10]Gustav Friedrich Waagen, *Kunstwerke und Künstler in England*, Vol I, 1837, pp 393–5.

[11]Loyrette, p 17

[12]As Gertrude Coor-Achenbach (p 158) suggested, Saints Matthias and Elizabeth, now above St John the Baptist, originally appeared above a different panel. Seroux d'Agincourt's sketch shows that the Saint Matthew-James Minor couplet, also in the Gemaldegalerie, Berlin, would have appeared above St John.

[13]Martin Davies, *The Earlier Italian Schools*, London, 1961, p 534

[14]Coor-Achenbach, p 163 Weigelt (p. 72) gave the Krannert St Catherine and a Mary Magdalene fragment in the Museum of Fine Arts, Boston to Ugolino's school and suggested that the two were part of the same altarpiece, possibly that which was once in the collection of Dr Georg Martin Richter, Munich The San Francisco panels were dated "about 1320" and likewise given to Ugolino's school and to another, altogether different altarpiece Both these theories are here considered entirely unacceptable

[15]Federico Zeri, p 66 and Samuel Wagstaff, for the Wadsworth Atheneum, p 21 I am told by Professor Stubblebine that Zeri later came to disagree with the Coor-Achenbach reconstruction I have been able to obtain neither a photograph nor complete dimensions of the Cracow St Michael panel

[16]Stubblebine, p 194

[17]I am indebted to the Registrar and Painting Conservation Lab of the Fine Arts Museums of San Francisco, California Palace of the Legion of Honor for providing detailed measurements and notes for these two panels

[18]All the dowel holes have been filled with a gesso substance, creating some doubt as to whether two of four suggested dowel holes on the right side of the Magdalene panel are genuine Since one of these is not in a position which corresponds to the placement of either set of three on the St Louis panel, it is likely that this one is not a dowel hole, leaving three on the right side of the Magdalene panel

[19]Coor-Achenbach, (p 156, n. 15) notes that the dimensions of the Siena pentaptych approach the 3:2 ratio of Duccio, apparently confirming its early date and close relationship to Duccio's works. Indeed, except for the Clark heptaptych, the ratio of width of central panel to that of side panels shows a steady change according to chronology from approximately 3:2 for Siena 5:3 for Cleveland and the reconstructed work, 5:4 for Santa Croce, 9:7 for the Brolio pentaptych. The Clark heptaptych appears to be the only exception to this progression.

[20]The ratio of height width for the side panels of the Cleveland and reconstructed pentaptychs is also equal The major difference is that, overall, the reconstructed altarpiece is a bit larger than the Cleveland altarpiece

[21]Stubblebine, in a letter, suggests that the Princeton panel is by a follower of Ugolino

[22]Reproduced in Cesare Brandi, *Duccio*, Florence, 1951, figure 116.

[23]Brandi, p 155

[24]The hexa-rosette, serrated leaf, and trefoil patterns of tooling discussed by Carmen Gomez-Moreno, Arthur K. Wheelock, Jr., Elizabeth H Jones, and Millard Meiss ["A Sienese St Dominic Modernized Twice in the Thirteenth Century," *The Art Bulletin*, Vol 51 (4), 1969, pp 363–366] were discovered by Mojmír Frinta ["Note on the Punched Decoration of Two Early Painted Panels at the Fogg Art Museum: *St. Dominic* and The *Crucifixion*," *The Art Bulletin*, Vol. 53 (3), 1971, pp. 306–309] to be the same as those found on Ugolino's *Last Supper* Frinta also underscores Ugolino's connection with the Dominican order as demonstrated by the modernized St. Dominic and his lost altarpiece for Santa Maria Novella Perhaps the Chicago *Maestà*, with its Dominican saints should be added to this list of Dominican connections There do appear to be the hexa-rosettes and serrated leaves along with penta-rosettes and other patterns in the Chicago *Maestà* A closer examination of this panel seems necessary

[25]I am not prepared to deal more fully here with the Ugolino polyptych at Siena The Saint Clare however, does indeed have the same devoted detail found in the Clark Art Institute, Krannert Art Museum, and Berlin works (note, in the latter, the tiny St Elizabeth above St John the Baptist). Likewise, there is evidence that spires once extended beyond the upper frame of the Siena polyptych just as they once did in the reconstructed altarpiece The early date given to the Siena pentaptych by Coor-Achenbach is not really understood here Ideally, however, I would like to see the Siena polyptych perhaps follow the reconstructed altarpiece which, in turn, should follow the Cleveland altarpiece. The reconstructed altarpiece would then indeed signal a major turning point in Ugolino's career—a turn from the Romanesque style of the Cleveland work to the Gothic style of the Siena and all later altarpieces

Midwinter Lecture Series

A cheerful prospect when January arrives is the midwinter, members' lecture series at the Krannert Art Museum. This year Miss Barbara Wriston will return to present six lectures on *The City as a Work of Art*. The topics and dates she has chosen are as follows:

January 29: Shrines and Fortresses: Mycenae, Athens, Selinute
Royal Foundations: Isfahan, Fatepur Sikri, Aigue-Mortes

January 31: University Cities: Oxford, Perugia, the University of Virginia
Cities on the Water: Venice, Amsterdam, Stockholm

February 5: French Squares: Nancy, Paris
Capitals in the Wilderness: Williamsburg, Washington, Brazilia

For many years director of education and editor of the *Bulletin* of The Art Institute of Chicago, Miss Wriston is known as an excellent lecturer. On her wide travels as a long-time member and former president of the Society of Architectural Historians, she has formed a remarkable collection of slides, which she uses to illustrate her lectures. Members may look forward with great pleasure to Miss Wriston's midwinter lecture series. The lectures will be presented, as usual, in the Krannert Art Museum auditorium.

An English Progress

The Buildings of England group has planned a "Progress" for Champaign-Urbana residents, who expressed interest in such a trip at the time Mr. Victor Smith lectured at the Krannert Art Museum last winter. The "Progress" will include an excursion up the Thames, visits to some of the historic cathedral and university towns and to country houses in England, as well as several days in London. While the trip is not planned as a benefit for the Krannert Art Museum, nor is it being supervised or sponsored by the Museum, a member of The Council, Mrs. August C. Meyer, Jr., kindly has agreed to serve as a coordinator for those in this area who wish to join the "Progress." This trip is scheduled to begin the weekend of May 1 and will last for three weeks. Those who wish more information may call Mrs. Meyer.

Barbara Wriston



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Navajo rug and Acomo ceramic, Luther Smith, *St Catherine of Alexandria* and detail of same Wilmer D Zehr

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A gift Membership in the Krannert Art Museum Associates makes a splendid birthday, Christmas, anniversary, or thank-you present. The donor's contribution also will help support the Museum's public service program, for it is through Membership contributions and volunteer assistance that the Museum is able to extend its usefulness to the broader community.

Membership contributions are tax-deductible and should be made out to the Krannert Art Museum Associates: University of Illinois Foundation, and sent to the Museum. A gift notice and Membership card will then be mailed to the gift recipient.

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September 20	Fall Lecture-Luncheon
September 29	Preview: Faculty Exhibition
October 7	Chardin Lecture
November 1–3	Boston Trip
November 10	Preview: American Painting
January 29, 31, and February 5	Lecture Series
March 1	Preview: Irwin Collection
March 21	Spring Lecture-Luncheon
April 15	Chicago Trip
May 2, 3	Heirloom Discovery Days
May 11	English Progress

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Bulletin

Krannert Art Museum
University of Illinois
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Volume V, Number 2, 1980



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Cover
Koichi Chokwaro and His Magic Mule (with reverse side 19th century
Ivory H 1¾" (4 5 cm)
Ewing Collection (52-8-57)

George Cruikshank, 1792–1878, belonged to a period when political and social events invited the graphic satire of several gifted draftsmen and printmakers. He was a younger contemporary of the famous English cartoonists and illustrators, Thomas Rowlandson and James Gillray. His subjects varied from Napoleon and the Prince Regent to a series on the evils of alcohol, *The Bottle* and *The Drunkard's Children*. His illustrations for "Oliver Twist" and other tales which appeared in *Bentley's Miscellany* and for Grimm's *Collection of German Popular Stories* were familiar to many Victorian readers.

Cruikshank's father was a printmaker and etcher. George began as a boy to help his father. As a means of income, he supplied designs to print sellers and to satirical magazines while he was still in his teens. In addition to his cartoons and illustrations for various publications, he produced his own books, *George Cruikshank's Omnibus*, *George Cruikshank's Table Book*, and *Comic Almanac*.



George Cruikshank, *The Headache*, 1819. The Richard Vogler Collection

The exhibition of over 150 prints, which will be on display from January 13 through February 16, comes from the Collection of Dr. Richard Vogler, a professor of English literature at California State University. It is circulated by The Santa Barbara Museum of Art. Dr. Vogler began collecting stamps when he was only six years old. He believes that this led to his interest in old illustrated books and eventually to a connoisseur's taste for fine prints. He bought his first Cruikshank book between his sophomore and junior years in college, but it was some years later, when studying for his doctorate in English at UCLA, that he concentrated his attention on Cruikshank and began the pursuit of fine quality examples of Cruikshank's prints.

Dr. Vogler seeks prints which are crisp impressions on paper with their full margins and with dated watermarks that precede the dates of the etchings. The humor and social commentary of the subject matter, the technical skill evident in the execution, the good condition and quality of the impressions, contribute to the interest and enjoyment which are provided in this exhibition of prints by one of England's famous printmakers and caricaturists.

Jerry Dantzic and his Cirkut Camera is an exhibition of twelve panoramic color photographs, most over six feet wide, of the American rural and urban landscape. The Cirkut Camera was developed at the beginning of the century, after flexible film had replaced rigid glass plates. The camera rotated slowly at a fixed speed and the film was wound at the same speed past a narrow vertical slot, exposing it progressively to a wide field of vision that could far exceed the field of the human eye. Used originally for large group photographs, the Cirkut Camera has been employed by Jerry Dantzic to record some views that describe over 360 degrees.

Special problems arise for the photographer as the camera records the panoramic view – and for the viewer of the finished photograph. Straight lines form arcs, and shadows shift from left to right, for the camera's angle to the sun changes as the camera revolves around its axis.

Jerry Dantzic had worked as a professional photographer for twenty years before he saw the Cirkut Camera in 1973. "Dantzic had been educated as a photographer during the 1950s, when the prevailing photographic aesthetic emphasized tight visual editing, simple and forceful graphics, and quick, intuitive responses. . . . The Cirkut Camera, in contrast, seems to describe everything, with tireless impartiality, and imposes on the photographer the requirement of methodical and deliberate planning," writes John Szarkowski, Director of the Department of Photography, The Museum of Modern Art.

The aesthetic possibilities of the panoramic photograph interested Dantzic and he began his experiments. Most of the photographs in the exhibitions were made in 1977 while he was on a Guggenheim Fellowship. He describes his feelings about the camera as a "circumscribed understanding and tentative friendship." The exhibition will be on display at the Krannert Art Museum from January 19 through February 24, 1980.

Jerry Dantzic *New York From Brooklyn*, 1974
The Museum of Modern Art





George M. Irwin

From March 2 through April 13, the Museum will exhibit a large selection of paintings, sculpture, works on paper, and crafts from the collection of over four hundred art objects that George M. Irwin of Quincy, Illinois, has been assembling since 1950.

The Irwin Collection encompasses major European and American twentieth century movements in art, as well as the arts endemic to Illinois and its surroundings; the latter represent the major thrust of the Collection, and this, of course, comes as no surprise as Mr. Irwin was instrumental in procuring and in furthering the private and public support of the arts in Illinois. Taken as a whole, the Collection does not purport a continuous lineage as an historical survey of modern art, since the threads of direct linkage are intermittent.

Works in the Collection by European masters profile the formative movements in modern art such as Post-Impressionism, German Expressionism, Cubism, and Constructivism. The singular contributions of Max Beckmann, Paul Cezanne, Jacques Lipschitz, Henri Mattise, Amedeo Modigliani, László Moholy-Nagy, Emil Nolde, and Pable Picasso are represented in the Collection both by characteristic works and by others which illuminate less familiar aspects in the masters' *oeuvre*.

The Collection includes a number of works by such early American Modernists as Charles Burchfield, Charles Demuth, Lyonel Feininger, John Marin, Georgia O'Keeffe, and Max Weber. Unlike the modern idioms which took root in Europe, those in the United States did not have corresponding historical precedence. Some Americans formulated their own expression after a sojourn in Paris where they assimilated all they could from Europeans; others were able to attain a mature personal expression without leaving American soil. Lyonel Feininger, who is distinguished among his contemporaries for his significant contributions to European modernism, is represented in the Collection by a superb sampling of woodcuts which range in date from 1918 to 1921, and include a portfolio published by the Bauhaus.

Around 1920, American artists recoiled from dominant international and abstract currents in deference to subjects closer to home. George Bellows, represented in the Collection by one of his famous prints titled "A Stag at Sharkey's" followed the tradition initiated by Robert Henri and members of "The Eight," who sought to capture indiscriminantly what they perceived in the depiction of the contemporary American scene. The Collection documents the westward expansion of these concerns with prints by "regionalist" artists Thomas Hart Benton and Grant Wood.

Within the mainstream of American contemporary art, Mr. Irwin has selected judiciously works, most of which are on paper, by artists inspired by popular culture such as Roy Lichtenstein, Claes Oldenburg, and Wayne Thiebaud, and by those preoccupied with what critics have termed "New Realism" or "Post-Pop Realism." Jack Beal, Richard Estes, Alex Katz, Philip Pearlstein, among others, represent the latter concerns.

Mr. Irwin's involvement with the arts in the Midwest, particularly with those in Illinois, has

remained at a consistently high level His Collection includes works by artists who at the time of acquisition were emerging leaders in Chicago The comprehensive nature of these works permits an overview of the distinct character and development of art in Chicago, long considered the cultural center of the Midwest

The semi-seclusion of Chicago as a cultural matrix coupled with the inherent complexities of disparate styles, contributed to making the city a vital center of artistic individualism And thus, the Irwin Collection traces a lineage from the brute realism of Ivan LeLorraine Albright to the emotional expressionism of Leon Golub, to the surreal figuration of Robert Barnes, and finally to the raucous atrophied images of Jim Nutt and other members of the Hairy Who ' generation.

Outside Chicago, but still within the geographical boundaries of the Midwest, Mr. Irwin has supported a number of artists who have achieved national recognition. Moreover, he has established an archetypal Collection for those who wish to emulate both his courage and prudence in fostering the lesser-known Midwestern artist who is making significant contributions outside the hub

In this group, Mr Irwin has collected works by leading artist-educators in the Midwest such as Harold Gregor, Ben Mahmoud, James McGarrell and many others affiliated with large academic institutions. There is little similarity in gesture among these artists as each message is private and idiosyncratic.

Not restricting his interests, Mr. Irwin has been sensitive to the contributions of American craftsmen. He has amassed a significant collection of ceramics, glass, and weavings by Americans among whom Otto and Gertrud Natzler, Marguerite Wildenhain, and Arturo Sandoval are represented

This is the first time that George Irwin's Collection will be exhibited on a large scale, and we are pleased and grateful to Mr. Irwin for its loan. The members of the community are offered a rare opportunity to see and experience one man's insight into twentieth century art. MMS

Exhibition Preview

A members Preview of the exhibition, *Selections from the Collection of George M. Irwin*, will be held on the evening of Saturday, March first. Krannert Art Museum Associates will receive special invitations Each invitation will admit four, so members may plan to bring friends. It will be a gala evening with refreshments provided by The Council and background music played by The Revel s Consort

Special Performing and Visual Arts Programs

In conjunction with the exhibition, *Selections from the Collection of George M. Irwin*, a series of Sunday afternoon performances and Thursday evening lectures or symposia will be presented in the Krannert Art Museum auditiorium during March and early April Mr Irwin's interest in the practicing artist and his belief in the interaction of all the arts will be reflected in the variety of the programs. Performers who generously will be contributing their talents to these events are listed in the following schedule:

Sunday, March 2, 2–5 p.m.
Renaissance and Baroque Music by The Revel's Consort (Carol Kyle Harpsichord Fred Lawrence Recorder Ed Olson, Recorder and Flute Margaret Olson Viola da Gamba)

Richard Hunt





Daniel Lang



James Wines

Sunday, March 9, 3 p.m
The Contemporary Chamber Players (Wilma Zonn, Oboe; Paul Martin Zonn, Clarinet; Ray K. Sasaki, Trumpet; Morgan Powell, Trombone; Daniel T. Perantoni, Tuba; Guillermo N. Perich, Viola; Thomas L. Fredrickson, String Bass; Sever D. Tipei, Piano; Lucinda Powell, Voice)

Structured Improvisation for Dancers and Musicians from the Choreographer and Composers Workshop

Sunday, March 16, 3 p.m.
A Sunday Afternoon of Chamber Music by the Sound Design Trio (Irene Klug, Flute; Howard Klug, Clarinet; Ian Hobson, Piano)

Reader's Theatre, Performers from the Department of Theatre Professor David Knight

Sunday March 23, 3 p.m.
Quintet, a Contemporary Jazz Ensemble (Ray Sasaki, Trumpet; Morgan Powell, Trombone; Sal Martirano, Piano; Patrick Castle, String Bass; John Meyers, Percussion)

Pennies from Heaven, Kathleen Kleeman and Dancers

Three artists whose work is represented in the exhibition will visit the University for the Thursday evening programs. The series, which will be concerned with the role of the visual artist in contemporary American life, will begin on March 13 when James Wines will speak. In addition to his career as a sculptor, Wines has worked sucessfully in the field of architecture. In 1970 he founded SITE, an organization embracing a new philosophy of architecture (actually referred to as de-architecture).

On March 20 sculptor Richard Hunt of Chicago will speak of his experiences and objectives. He sees himself as a post-revolutionary artist searching for an art "having sinew and gut, as well as heart and soft flesh." Looking to nature for inspiration, he gives a lively plastic quality to a medium that too often appears cold and rigid.

Daniel Lang will visit the Museum on Thursday, March 27. A native of the Midwest, his paintings and landscape drawings portray the broad, open vistas familiar to Midwesterners. He fills his paintings with vibrant, crisp outlines patterned against sweeping expanses of sky: vigorous but naturalistic notes on America's greenery interrupted by an occasional highway, in ennobled visions of the American landscape.

The lecture/symposia schedule is as follows:

Thursday, March 13, 8 p.m.
James Wines

Thursday, March 20, 8 p.m.
Richard Hunt

Thursday, March 27, 8 p.m.
Daniel Lang

Midwinter Lecture Series

Krannert Art Museum Associates are invited to attend six lectures on *The City as a Work of Art* In the cold months of January and February when many are longing for a different climate, Miss Barbara Wriston will provide armchair visits to the cities of Athens, Isfahan, Perugia, Venice, Paris, and Williamsburg to name only a few The lectures will be given in the Museum auditorium at 2:30 and 3:45 p.m The topics and dates are as follows:

Tuesday, January 29	Part I – Shrines and Fortresses Mycenae Athens, Selinute
	Part II – Royal Foundations Isfahan Fatepur Sikri, Aigue-Mortes
Thursday, January 31	Part III – University Cities Oxford Perugia the University of Virginia
	Part IV – Cities on the Water Venice Amsterdam Stockholm
Tuesday, February 5	Part V – French Squares Nancy Paris
	Part VI – Capitals in the Wilderness Williamsburg, Washington Brazilia

This is Miss Wriston's second visit to the Krannert Art Museum. Those who have heard her know that they may expect an excellent series. Miss Wriston was for many years director of education and editor of the *Bulletin* of The Art Institute of Chicago She is a former president of the Society of Architectural Historians and she has traveled widely Admission will be by membership card

Spring Trip

Krannert Art Museum Associates are invited to join a Museum-sponsored trip on April 15 to see the exhibition, *Ancient Arts of Korea*, at The Art Institute of Chicago

The Koreans produced a variety of beautiful paintings and ceramics as well as sculptures in gold, bronze, and stone. In 1974 the Minister of Culture and Information in Korea announced a five year plan designed to revive this cultural heritage through exhibition planning, better preservation, and the building of a new National Museum. The exhibition, *Ancient Arts of Korea*, may be seen as a culmination of a small nation's pride in its national treasures.

Mrs Robert A. Twardock is Museum Trip Chairman, Mrs. Donald Moyers, Jr. is Museum Trip Deputy Chairman. In March, Krannert Art Museum Associates will receive mailed reservation forms and detailed information about the trip.



Mrs. Felicia Marsh, wife of illustrator-painter-printmaker Reginald Marsh (1898–1954), bequeathed to the Museum five of her late husband's works. Reginald Marsh showed an early predilection for illustration. His graphic skills earned him the position of Art Editor of the *Yale Record*. After graduation, Marsh became a free-lance illustrator for *Vanity Fair*, *Harper's Bazaar*, and *The New Yorker*.

The articulation of the American scene, initiated by Robert Henri and other members of "The Eight," reached new maturity in the work of Reginald Marsh and his contemporaries, Raphael Soyer and Isabel Bishop. Marsh depicted with brute honesty aspects of New York City considered too lowly for representation by others, for example, the Bowery, the El, burlesque, bridges, the waterfront, and Coney Island. He had a startling sensitivity for capturing the ignoble existence on the lower East Side without lapsing into sentimentality.

A seminal influence on Marsh's formative years was Kenneth Hayes Miller, with whom he studied at the Art Students League in New York. Marsh assimilated Miller's emphasis on plasticity of forms and thus developed a more dynamic realism. From this early period, there is a luminous watercolor titled "Ronda Spain" and dated 1928, painted while the artist sojourned in Europe.

Marsh was intrigued with the vitality and movement of crowds, whether they were pedestrians on city streets as in "City Scene," an ink drawing dated 1946; or sunbathers at Coney Island as in "Beach Scene," an egg tempera on paper dated 1946; and "Coney Island Beach," a drawing dated 1947. It is evident in these three works that Marsh had a comprehensive knowledge of human anatomy which evolved from his studies in New York medical schools. Anatomical structure is defined clearly even when the figures are fully clothed, such as the two full-bodied and sensual women in "City Scene."

In an attempt to dramatize the human figure in motion, many of Marsh's later compositions such as "Coney Island Beach" overflow with distended, more often obese, and caricatured figures. Marsh, who admired the great figure compositions of Michaelangelo and Rubens, seems to emulate them to a certain extent.

"Girl in White Dress," dated 1951, is unique to the group in regard to its technique. Marsh used a paste emulsion whose composition he designated on the back of the illustration board on which the work was painted. In contrast to the other works, the forms are more delicate and transparent, while the lines are more sinuous and often are drawn with opaque color.

Other gifts to the collection include a watercolor drawing by Robert A. Nelson titled "Fish Unplugged" and dated 1976, and a suite of forty-two lithographs of "The Beggar's Opera" by Abraham Rattner dated 1972, both given by Rachel and Allen S. Weller of Urbana.

Although Robert Nelson's subject matter once showed a penchant for Americana, here his quasi-surreal narrative unravels on a mechanized fish with undulating, exposed electrical interiors. While the coloring is subtle, his drawing is strong and is executed with the utmost precision. Regardless of the subject, Robert Nelson who currently is teaching at the University of North Carolina, Chapel Hill, continues to be a superb technical draughtsman.

It seems fitting that Abraham Rattner, whose work is strongly humanistic, should take up "The Beggar's Opera," a political-social satire written in the eighteenth century by Englishman John Gay. Part of Gay's intent was to show man as victim of social forces in which economic injustice, immorality, and pseudo class distinctions reigned.

The particular strength of Rattner's interpretation is his ability to transcend the literal in order to create his own visual metaphors which, while remaining overtly communicative, address the stark realities inspired by Gay's original work. The Beggar's Opera" becomes a vehicle through which Rattner can explore further the tragedy of the human condition and its resolve, a thread through all of his work.

Rattner's line is aggressively strong in his characterizations, and it becomes clear that Rattner expresses with relentless intensity his own reality through a phenomenological world. The Krannert Art Museum is grateful for these gifts which will enrich the collections. MMS

1 "Japanese Fisherman," unsigned, probably late 19th century
Ivory, H. 2" (5 cm.)
Ewing Collection (52.8.28)





1A Back view of Fig. 1

Japanese Miniature Carvings in the Ewing Collection*

by Shirley Weber

In December 1943, Spencer and Lena Ewing of Bloomington, Illinois, together with other close members of the family, presented to the University of Illinois a large collection of art objects as a memorial to his parents, James S. Ewing, former Minister to Belgium, and his wife, Katherine Ewing.

During their extensive travels in the Orient, Spencer and Lena Ewing amassed a great number of art objects, and among the articles from Japan that formed part of the gift to the University was a small collection of sixty-five miniature carvings consisting of fifty-four netsuke (belt toggles) and eleven *okimono* (alcove ornaments). Although these tiny objects are still regarded by many as quaint oriental curios, the netsuke in particular experienced in Japan a unique development from modest beginnings as a craft product to that of an objet d'art, and they became and still remain the delight of foreign collectors. These tiny sculptures are mostly carved in wood and ivory although other materials were used

The netsuke are now much sought after chiefly by Westerners who have been collecting these "miracles of Lilliputian art" since their discovery soon after Japan opened her gates to the world in 1868, thus ending a self-imposed isolation of 250 years. The term "ne-tsuke" is pronounced "ne-tské" with a u vowel dropped or so fleetingly uttered as to be voiceless, and the last e is stressed with an acute accent as in French. The word literally translates as "root-attachment," with *ne* = root as in plant, and *tsuke* = to fasten or attach. The first part of the word is probably a reference to an old belief that peasants used twisted wisteria roots as a device to prevent water gourds from slipping off their girdles; and essentially, the function of the netsuke is to act as a toggle or crosspiece, which, when connected to an object by a silk cord, enables small articles to be attached to the waistband *(obi)*.[1] A netsuke can therefore be distinguished from an *okimono* by the presence of two small holes usually placed so as not to mar the appearance of the carving, and which form a V-shaped passage for the cord attachment, although occasionally a natural aperture in the carving is used. The size of netsuke carvings can range from 4/5" to 3½", but in the 19th century these toggles averaged about 1½". Although the *okimono* in the Ewing Collection are only slightly larger and heavier than the netsuke, alcove ornaments were also made in larger sizes.

The use of a netsuke was actually a very practical device for carrying around on one's person small articles of daily use. In fact it was a necessity, as the kimono worn by Japanese men, women, and children for centuries—with few modifications—at no time possessed anything that can be considered as a pocket; however, light objects such as fans and napkins are inserted in the breastfold, the girdle, or in the pouch of the sleeve of the lady's dress. These "hanging objects," collectively known as *sagemono*, were carried only by men. They could be a purse *(kinchaku)*, portable ink and brush holder *(yatate)*, medicine or seal box *(inrō)*, tobacco pouch and pipe case *(tabakoire* and *kiseru zutsu)*, to name the most common.

It was not the custom for women to hang such articles from their own wider sashes, even though they were habitual smokers; for despite the fact that in feudal Japan women had limited "rights," when it came to smoking tobacco, there was apparently complete equality between the sexes. Fortunately, an *okimono* from the Ewing Collection clearly shows the way a fisherman carried his tobacco pouch and pipe case hanging from the back of his girdle with the use of a netsuke. (Fig. 1A). The assemblage always included an adjustment bead called an *ojime*, evidently too small to show on the carving, but normally visible just below the belt (Fig 1B). Its function was to keep the two descending strands of the cord from the netsuke neatly together, and it also served the purpose of holding the

*This article is composed of excerpts from a catalogue, now in preparation, of miniature carvings in the Krannert Art Museum's Ewing Collection written by Shirley Weber under the direction of Professor Kiyohiko Munakata in partial fulfillment of requirements for a Master's degree in art history

2 Grazing Horse, unsigned, 19th century, wood, H. 1 13/16" (4.5 cm.), Ewing Collection (52-8-13)



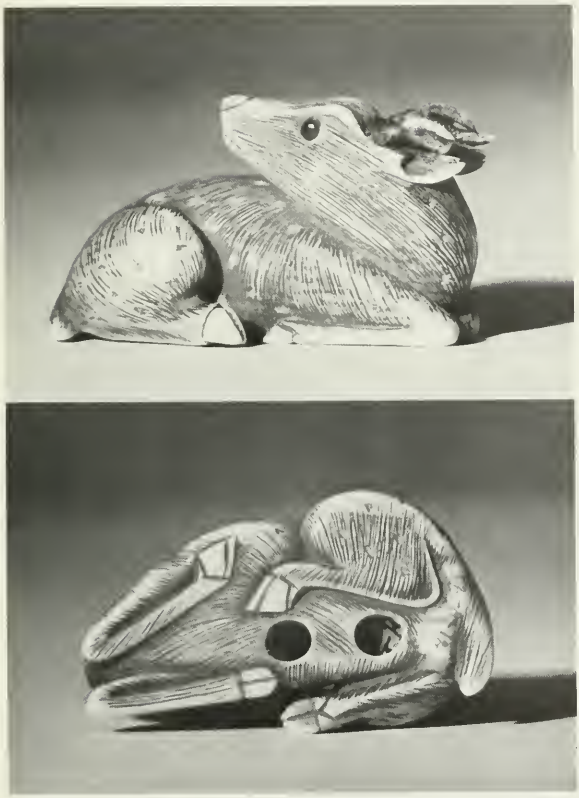
different compartments of the medicine box *(inrō)* in place.

The "discovery" and collecting of netsuke was principally a Western achievement for, although these miniatures were produced in vast quantities and are in essence so very Japanese, they are strangely little known in contemporary Japan. In the early years of the twentieth century a foreign resident in the country wrote that "There is a mass of neglected material awaiting the collector which we foreigners who have our own interests in this country are in a better position to pick out than most Japanese. For the Japanese born and bred among his surroundings takes everything as a matter of course. The foreigner comes fresh to the place, and if he has eyes and ears open, can gather what the Japanese necessarily passes by and by gathering, preserves it."[2] Many foreigners did precisely that, which resulted in large collections of netsuke being assembled mainly by Europeans before the end of the nineteenth century. A few decades later many of these collections were dispersed through public sales that gave rise to a new generation of collectors in the 1930's. That was the time when the Ewings started their own collecting.

Recently a collection of 1,000 pieces was on display in the exhibition hall of the K. Mikimoto Company, the cultured pearl concern in Japan, that drew record crowds and was described by its general manager Ryo Yamaguchi as "the most successful exhibition we ever had."[3] Hence, a century after the netsuke lost its use as an essential accoutrement of the Japanese man's dress and the time when the first examples were being collected by eager foreigners, these miniatures are being re-introduced to the Japanese people, who can now appreciate a native art form that became an ambassador of its own past culture.

The main reasons for the previous national indifference are twofold: Firstly, the Japanese of olden days never considered that either the netsuke or the *ukyo-e* woodblock prints possessed the dignity of high art, as they were the products of artisans who essentially reflected the taste and humor of common people rather than the upper classes. In fact, the Japanese used to be perplexed if not dismayed by the preference of Westerners for the prints of such artists as Hokusai and others of the popular school. Also, one must not forget that the netsuke were acquired in the past by the Japanese very much as we in the West purchase cuff links or pendants. Secondly, when the feudal system maintained by the Tokugawa shōguns finally collapsed soon after the visit of Commodore Perry and his big

3. 'Reclining Deer,' unsigned, probably late 19th century, ivory, W 1¾" (4.5 cm).
Ewing Collection (52-8-12)



3A. Underside of Fig. 3

guns in 1853, the Japanese made their decision to Westernize, and, inevitably, in so doing turned their backs on much that represented Old Japan.

In the process of modernization Western dress replaced the kimono, particularly for men in official positions, and the pipe was exchanged for the cigarette, which all but negated the need for the netsuke. However, the increasing interest shown by the non-Japanese resulted in a renewal of production for the foreign market which soon became flooded with specimens ranging through every grade of merit. Many of the new examples were freely copied, including signatures, making it impossible except for the expert to distinguish between a new carving and a genuine old piece.

The netsuke is essentially the product of the Edo period as its usage and decline parallel the history of the Tokugawa dictators who ruled Japan from 1603 to 1868. It was they who were responsible for closing up the country to all outside influences, by forbidding foreigners to either visit or reside in the country, and likewise by preventing the Japanese from leaving or having contact with the handful of Chinese and Dutch traders allowed to remain for reasons of commerce. The Dutch in particular lived under the strictest surveillance on an island near the port of Nagasaki and were allowed one trip a year to Edo (now Tokyo) to pay their respects before the Shōgun's Court. This drastic policy was intended to protect Japan from political and religious interference such as the country had experienced with the Portuguese in the latter part of the sixteenth century. Nevertheless, total isolation, made possible by the fact that Japan is made up of islands, resulted in a period of extended internal peace, growth, and prosperity such as never before had existed. Not surprisingly the arts prospered, resulting in new talents, skills, and techniques in ceramics, lacquer, metal work, ivory carving, and wood-block printing.

When the Portuguese came to Japan in the sixteenth century, they introduced the tobacco plant and the custom of smoking. In 1609 and 1616 the Shōgunate Government attempted to stop the alien practice by prohibiting smoking and any further cultivation of the plant, as well as by

confiscating and destroying all pipes in Edo (now Tokyo) but the law was ignored as the habit had become so deeply rooted By the middle of the seventeenth century, every man who could afford it wanted to carry his own tobacco pouch and pipe case and needed a netsuke to do so Hence, the great demand for tobacco pouches contributed towards the growth and development of the native netsuke

The exception was the *samurai* or warrior class who disdained the tobacco pouch as an article more suitable for the often prosperous but lowly merchants and chose instead to be seen carrying the elegant lacquered *inrō* (medicine box) which they placed at the back of the girdle, to the right In either case there was a need for netsuke By the end of the Genroku period (1688–1704), the *inrō* and its matching netsuke became expensive trinkets, particularly when made by such famous artists as Kōrin (1661–1716) and Ritsuō (1663–1747).

The practice of using a toggle to hang small articles from the waistband was not a Japanese invention, as other cultures in the world are known to have used the same device; but it is only in Japan that it became an exceptional object by virtue of its charm, originality, and often exquisite workmanship. It is now generally accepted that the native genius for sculpture expressed itself, during the Edo period, in the creation of the netsuke. The skill of execution was the outcome of a long tradition in wood carving that dates back to the seventh century when, under Chinese-Korean influence, large and

4 Kiminao or Kochoku Hotei Reclining on His Linen Bag, date uncertain
ivory H 1¾" (4 5 cm)
Ewing Collection (52-8-49)



5. Sennin with Open Scroll unsigned, probably 18th century.
ivory, H 4⅝" (9 2 cm).
Ewing Collection (52-8-1)



6. 'Eisai or Ransai, 'Omori Hikohichi and Female Demon, 19th century.
ivory, H. $1^{13}/_{16}$" (4.5 cm.).
Ewing Collection (52–8–5)



magnificent Buddhist statues were fashioned from single logs of camphor wood.

By the Kamakura period (1185–1333), Japanese sculpture had reached its zenith. In the following centuries the importance of religious sculpture gradually declined so that by the early part of the Edo period, which was the time when the first netsuke were being produced, the craft had largely fallen into the hands of carpenters and of carvers of small idols. An outstanding example is to be found at Nikko, the great mortuary shrine of the Tokugawas, where the famous carpenter-sculptor Hidari Jingorō embellished the buildings with chiselled elephants, monkeys, and a celebrated sleeping cat who is credited with keeping rats away and even winking at the approach of rain!

The earliest toggles are believed to have been small objects such as shells, pieces of wood, dried roots, and tiny bottle gourds; but toward the end of the sixteenth century, when carrying the *inrō* (medicine box) by the *samurai* first became popular, the natural forms were replaced by man-made examples.

As the netsuke was an object of daily use its design had to be functional, which meant selecting a size that was neither too small to be effective nor so big as to be cumbersome. The form had to have an overall smoothness, as sharp protuberances could damage the material of the kimono; hence animal heads and limbs were often made to turn inwards as exemplified in the carving of "Grazing Horse" (Fig. 2).

For sturdiness, the netsuke was always carved from a solid piece of material, which echoed an earlier practice when whole statues were carved from a single log. An intriguing aspect of the netsuke is that, unless there is a small base to the figure, it is carved all over. This included the soles of feet and the underpart of recumbent forms (Fig. 3A). This was done because the netsuke is a loosely hanging object that is seen from all angles. To really enjoy and understand a netsuke one must hold it in one's hand, for it is meant to be fondled and a good netsuke both pleases the eye and gratifies the touch. Also, frequent handling adds a warm patina to the

7 Masanobu *Okame as The Bowl Crowned Maiden or Ame Kaburi*, 19th century
wood and ivory, H. 1⅝" (4.2 cm)
Ewing Collection (52.8.17)



surface that has been described as the "*owner's* contribution to the netsuke."[4] This quality is called *aji* by the Japanese.

Until the latter part of the eighteenth century the making of netsuke had been a side occupation of craftsmen such as carvers of small religious images, wooden dolls, and false teeth, as well as being a hobby of some learned men. As the demand steadily grew in the eighteenth century, it brought forth professional carvers and the establishment of workshops engaged in making netsuke on a full-time basis. Consequently, the great era of netsuke production took place between 1800–1850.

The subject matter of the toggles which had previously been dominated by Buddhist saints, Taoist Immortals, and other Chinese motives became more Japanese in character. The netsuke were also rendered with a greater degree of realism than hitherto, because of the influence of eighteenth century painters such as Okyō and Sōsen who found inspiration from the study of nature. This new trend resulted in a greatly enlarged range of subjects which now included animals of all sorts, household gods, Japanese legendary figures, common folk, children in diverse activities, masks, insects, flowers, vegetables, and objects of daily use. The netsuke had become the epitome of Japanese life in the Edo period.

The shape and design of netsuke can be broadly divided into two distinct types. By far the most common and popular are the *katabori* or "figure netsuke" that are modeled in the round like small statues and may represent human and animal figures, forms from nature, or various objects.

The size of these carvings can be as small as 1" or as tall as 5". With time, the figures tended to become smaller and rounder in shape.

The second most common type is the *manju*, a disc-like form measuring approximately 1¾" in diameter. The name is taken from a popular rice cake of similar shape. Although the *manju* is an ideal form for a netsuke—as it is smooth, round and sturdy, with flat surfaces for decoration it never provided the same scope for diversity in design or form that was possible with the three dimensional *katabori*. There are less familiar types of netsuke, such as the *kagamibuta* (mirror lid), *hako* (box netsuke) or the *sashi* (an elongated form), but these are not represented in the Ewing Collection which is largely composed of *katabori* and a few *manju*.

The majority of the carvings are in ivory, and Westerners are known to have a preference for that material; but the Japanese traditionally favored wood as a medium for sculpture, so that many of the earlier netsuke were made from such woods as boxwood, cherry, cyprus, and other soft and hard woods that grew in abundance in Japan. Because of the possibility of wrong identification no attempt has been made to name either the type of wood used, the different kinds of ivory, or the material of the small inlaid eyes.

The "figure netsuke" are considered to have derived from small Chinese carvings and Chinese ivory seals that were much in vogue in the early years of the Edo period. Many were supposedly brought back from Korea in 1592 as loot by the soldiers of the Hideyoshi, the great military ruler who has been called the Napoleon of Japan. Chinese seals were adapted as netsuke by having a single hole bored through the body of the carving. In due course, Japanese carvers of small idols made netsuke with two holes for the passage of the cord, and these netsuke were essentially inspired by the foreign imports. The carving of "Hotei Reclining on his Linen Bag" (Fig. 4) is an example of a later seal-netsuke derived from Chinese prototypes. Hotei, who adorns the seal-base, is one of Japan's Seven Gods of Happiness but is nevertheless of Taoist and Buddhist origins. He can always be identified by his large and invariably-bare protuberant abdomen, a shaven head, and a linen bag. Hotei has a substantial following of both Oriental and Western admirers who still trust in his power to bring good fortune.

Most surviving netsuke are products of either the eighteenth or nineteenth centuries. The earlier carvings were usually larger than later models with shapes that were tall and elongated, with designs that were stylized, and with subjects taken from Chinese mythology. As a kind, these bean-like

8 **Shūgetsu.** Attendant to Riujin, King of the Sea. 19th century.
Ivory. H. 2 9/16" (6.5 cm.).
Ewing Collection (52-8-26)





9 **Ichiyusai** Drunken Shōjō. late date
ivory H 1⅜" (3.5 cm.)
Ewing Collection (52.8.30)



10 **Masakazu** Standing Monkey with Staff, late 19th century.
ivory H 2⅛" (5.5 cm.)
Ewing Collection (52-8-29)

forms represent a unique expression in netsuke art. The carving of a "Sennin with Open Scroll" (Fig. 5) is such an example. *Sennins* are Taoist Immortals, either male or female, who as hermits or mountain people "achieved" a kind of immortality through meditation and an ascetic mode of life—hence the lean face, balding head, and cape of mugwort leaves which alludes to their solitary existence in the mountains. The long pointed beard is a Chinese characteristic.

Early carvings usually lack signatures, as the netsuke was originally a craft product and artisans did not sign their work. Later on, independent carvers and those working in ateliers made a point of signing their work, but the practice was far from universal, which accounts for the many unsigned pieces. It is generally recognized that the proportion of good to mediocre carvings is the same in both groups. A netsuke should of course be judged on its own merits; however, in an auction sale, the signed piece has an edge over the anonymous creation.

The *manju* type of netsuke was one of the earliest, and its shape may well have evolved from the original toggles of natural pieces of solid matter that, in the course of time, became the rounded *manju*. There are a few variants on the basic *manju* form, but the most commonly seen consists of two hollow sections with flattened edges that fit together to form a large button. The reverse side has a central hole for the passage of the cord which is attached on the inside to a ring, whereas the front section has a design that can be depicted in different ways, such as an inlay or a carving in either sunk or low relief. The reverse side may have a small motif and a signature that has been engraved in the *katakiribori* technique which simulates the brush strokes of painting.

The *manju* of "Chokwaro and his Magic Mule" (Cover) is a good example. Chokwaro was one of the Eight Immortals, who was reputed to have lived at the end of the seventh century in China. He owned a magic mule who could carry him for thousands of miles a day and when not needed was kept in a gourd. The figure on the *manju* does not have the traditional appearance of a Taoist Immortal but looks more like an entertainer who is enacting this ancient tale as his index finger points to the galloping mule, shown on the reverse side.

Chinese and Japanese legends provided an abundance of subject matter for the carvers, and many of these tales contain their fair share of crea-

tures possessed with the power of creating evil, however, as in Western stories wickedness could not be allowed to triumph. The *hannya* or female demon, characterized by reptilian features and a horned forehead, is considered to embody the soul of the revengeful woman. The carving (Fig. 6) illustrates an incident taken from a fourteenth century tale. One version tells of a warrior named Omori Hikohichi meeting a beautiful maiden on the bank of a stream, who asked to be carried across; and, when he chanced halfway to look at her reflection in the water, he saw his burden to be a fearsome creature with the face of a witch. Thereupon Omori drew his sword and killed the demon, as she pulled back her head-covering with clawed hands to reveal her true nature.[5]

The majority of subjects represented in netsuke art are recognizable, though occasionally a netsuke defies identification, as certain allusions and associations that were once easily understood are now obscure or forgotten. The netsuke of "*Okame* as the Bowl-crowned Maiden or a *Nabe-Kaburi*" (Fig. 7) is a case in point. The wood carving is shaped like a scooped out *manju* with an ivory face in the center depicting Okame, the personification of the ugly woman in Japan with her broad nose and fat cheeks. The combination of an ugly face and a wooden bowl could also be connected with an old Japanese legend, The Bowl-crowned Maiden' *(Hachi-Katsugi-Hime)*. On the other hand, it could also be a reference or even an erotic allusion to an ancient custom, whereby adulterous women were not allowed to participate in certain religious ceremonies unless they wore over their heads metal pots equal to the number of their lovers. Such a woman is known as the *Nabe-Kaburi* (Nabe = pot, bowl; Kaburi = bonnet).

Ivory netsuke are often stained, with facial features and decorative patterns on the carving accented with black ink; although in the depiction of an "Attendant to Riujin, King of the Sea" (Fig. 8), neither has been done. It would seem to be a deliberate omission to give the figure the whitish appearance of a creature whose habitat is in the dark profundities of the sea, as Riujin, the Dragon King, inhabits a sumptuous castle deep under the ocean. The King's two attendants are traditionally shown wearing Chinese costumes, and one of them wears an octopus on his head. It is worth noting how the inlaid eyes of the huge mollusc, whose tentacles drape the figure, match in intensity the fixed demoniacal stare of the attendant's own eyes.

Another figure from Japanese mythology is the *shōjō* who has long been featured as a character in the Nō dance drama of Japan; and the subject of the "Drunken Shōjō" (Fig. 9) is popular in netsuke art.[6] This half-human figure is in fact a fanciful version of the orangutan, an ape with a bushy mane who inhabits Borneo and Sumatra. The Japanese artist's version depicts the *shōjō* as having a human figure with long flowing red hair, being well-dressed, and because of his addiction

11. Recumbent Ox with Bokudo," date uncertain, ivory. H. $2\frac{3}{16}$" (5.5 cm.). Ewing Collection (52-8-25)



12 Minko Tanaka Tanuki Performing the Badger's Belly drum
wood H 1⅝" (4.0 cm)
Ewing Collection (52-8-61)





13 Man Playing Go with a Frog, unsigned, 19th century
ivory H 1" (2.5 cm)
Ewing Collection (52-8-3)

to *saké*, the Japanese rice wine, he invariably is portrayed in netsuke as very much "under the influence".

Animal subject matter predominates in netsuke art for a variety of reasons. One reason is that Chinese and Japanese myths are rich in animal folklore. Another is the increasing interest during the eighteenth century in the study of plant and animal life. Furthermore, animals were regarded as emblems of happiness and longevity (tortoise, deer), fecundity (horse), omen of good luck (frog), power (lion), and talisman against disease (ox). Lastly, the Chinese calendar introduced into Japan in the seventh century, was based on the Twelve Animals of the Zodiac. These designate years in a twelve-year cycle, months, and the hours of a day divided into twelve two-hour periods—hence, such references as the Hour of the Rat or the Year of the Horse. As many Japanese believe their destinies to be pre-determined by the day and year of their birth, these animals are frequently represented. The horse, monkey, and ox carvings in the Ewing Collection illustrate certain themes, but they also form part of the Zodiac ménagerie.

The horse appeared early in Japanese history as an important animal. He can be found in the clay figures known as *haniwa* and is a symbol with a multitude of meanings concerning strength, endurance, virility, and fecundity. The horse was also one of the first "natural" animals to be frequently depicted. A carving showing a horse with a lowered head and feet bunched together is a conventional pose which essentially made a compact form, as exemplified in "Grazing Horse" (Fig. 2). Although carved in a simple if somewhat crude style, this netsuke is nevertheless light in weight, with the desired overall smooth feel and with a good patina.

The presence of the monkey *(saru)* is ubiquitous in Japanese art, although the only native species is a small animal, with a short tail and long fine grey-brown fur, that is easily tamed. The monkey showman and his simian companion would travel from village to village, providing what was already in the Edo period a very ancient form of entertainment. These trained monkeys were usually dressed with a jacket, hence, the ivory carving of "Standing Monkey with Staff" (Fig. 10) is very likely to be a portrayal of one of these performing apes.

There is also a prevalence of oxen to be found in netsuke, where this beast of burden is made to resemble a water buffalo. One of the rare visitors to Japan in the late seventeenth century remarked that "Ox and Cows serve for ploughing and carriage. Of milk and butter they know nothing."[7] Nor, one might add, was beef known in Buddhist Japan of those days. A herd boy or *bokudo*,

attempting to mount an ox, is often encountered in netsuke. The carving of "Recumbent Ox with Bokudo" (Fig. 11) can be considered as an illustration from the Tale of Ten Oxen, an allegory created by Buddhist monks of the Zen sect to provide the common man with images that explained, in simple terms, their philosophy. This work is also an example of the carver's skill in the realistic rendering of animals: the finely-etched hair lines follow the contours of the body, and the inlaying of the eyes with translucent material creates an illusion of life. Both subject and style derive from the well-known carver Tomotada of Kyoto (before 1781) who became famous for his depictions of recumbent oxen.

The deer in Japan is an emblem of autumn. In Chinese legend this animal is a symbol of longevity and good fortune. The portrayal of "Reclining Deer" (Fig. 3) is another example of the carver's deftness in giving expression to animal figures. The sharp and nervous turn of the deer's head, as it listens for the slightest sound, is admirably suggested; and as usual, the inlaid eyes add an extra intensity to the gaze. In Japanese folklore certain animals were believed to possess magical powers such as the fox, the cat, and the badger or *tanuki*, who was also known to be a very mischievous creature. In the wood carving of "Tanuki Performing the Badger's Belly Drum" (Fig. 12) he is shown as an animal strongly resembling a small bear, seated on his haunches and about to strike his large inflated belly. The sound produced was intended to lure the unwary traveler astray, into some swamp. Similar examples were made by a number of different artists.

Many netsuke from the nineteenth century provide glimpses of the domestic life of the Japanese in the Edo period. One of the most popular forms of entertainment was a game called *Go*, which is still played and considered by some to be a greater challenge than chess. During the Edo period rats and frogs swarmed all over the country and these little nuisances were part of the carver's world, so it comes as no surprise to find a frog engaging in human activity. In the depiction of "Man Playing Go with a Frog" (Fig. 13), there is a touch of quaint humor in the apparent dismay of the man, as he acknowledges defeat by raising his arms.

Because of the lowly status of the netsuke carver

14 Sōsai, "Ebisu, The Laughing God," early 20th century, ivory, H 2" (5.0 cm.), Ewing Collection (52-8-40)

15. Fukutokuju with Rain-coat Tortoise," 19th century, ivory, H $1\frac{9}{16}$" (4.0 cm.), Ewing Collection (52-8-44)





in the social and artistic hierarchy of feudal Japan, he actually enjoyed a freedom from the conventional restraints of style, subject, and composition imposed on the more traditional arts, and this doubtless accounts for the vitality and originality of the craft. Nevertheless, carvers had certain restrictions in their choice of subjects, as it was not permissible to joke about the historic Buddha, the Emperor, or the Shogun, consequently, they were never represented (occasionally one finds a serious portrayal of Buddha).

Even if the depictions of Buddha are scarce, there are many portrayals of lesser gods and saints. Japan possessed a unique religious background which was formed by successive invasions of foreign religions such as Taoism, Buddhism, and the philosophy of Confucius, which came from the Chinese mainland via Korea, to mingle with the native cult of Shinto.

Out of this rich and complex inheritance a small group of minor gods appeared in the seventeenth century that was a purely Japanese creation. They are often represented in netsuke. They are the Seven Gods of Happiness, known in Japan as the *Shichifukujin* (Shichi = seven, *fuku* = prosperity, happiness; *jin* = god, divinity), who became household deities that were regarded more as patron saints than seriously worshipped divinities. They are all drawn from foreign sources except for one known as Ebisu who is entirely of Japanese creation. This deity is depicted in a beautifully carved *okimono* by Sōsai as "Ebisu, the Laughing God" (Fig. 14). He was reputed to be the legendary son of the two celestial *kami* (ancestral spirits), who between them gave birth to the islands of Japan; so Ebisu is always shown wearing native attire. On the front of his dress are engraved three oak leaves with tendrils that represent his *mon* or clan badge. Although he is portrayed elegantly clothed, wearing a jaunty bonnet called an *eboshi* which is of ancient usage, Ebisu is in fact a working fisherman and this accounts for the bare feet. He is also the God of Food, and the large fish he holds like a toy is the *tai*, his special attribute and a symbol of the wealth of the sea.

A long life seems to have been passionately desired by all in Japan; hence, all the numerous symbols of longevity and prosperity. Not surprisingly a popular member of the group is Fukurokuju, the God of Longevity and Wisdom. He is often encountered in Japanese art, sometimes holding a staff or accompanied by a deer. Fukurokuju is of Taoist origin and his name combines the ideas of Happiness *(fuku)*, Prosperity *(roku)*, Longevity *(ju)*, which were for the Chinese and Japanese very desirable objectives. Legend has it that he possessed an exceptional cranial

16 Gyokusai. Daikoku, Patron of Commerce," probably 19th century
wood, H. 1⅝" (4.1 cm.).
Ewing Collection (52-8-14)



17 "Suffering Daruma," unsigned, 19th century.
Bizen ceramic, H. 1⅜" (3.5 cm.).
Ewing Collection (52-8-4)





18 Gyokuyōsai, Karako with Fruit," mid 19th century. Ivory, H 1 1/16" (2 7 cm), ōjime 13/16" (2.0 cm.), Ewing Collection (52-8-15)

development. In the small unsigned *okimono* of "Fukurokuju with 'Rain-coat' tortoise" (Fig 15), the diety is portrayed as a bearded and rather comical old man of dwarfish proportions with an elongated head He playfully balances on his arm his attribute, the "rain-coat" tortoise *(minogame)*, an emblem of happiness and longevity.[8] Yet another jovial deity from the *shichifukujin* is Daikoku, who can always be identified by the large floppy béret on his head. In the wood carving of 'Daikoku, Patron of Commerce" (Fig 16), he can be seen trying to climb onto his large linen bag, often depicted with a bolster-like roundness that is very similar to the one belonging to his fellow god Hotei (Fig. 4). It is reputed to hold the "Precious Things" *(Takaramono)*, that are a collection of diverse objects collectively symbolizing prosperity. Daikoku is of Buddhist-Indian origin and is also recognized in Shinto mythology as the divinity O Kuni nushi no Kami.[9]

One of the main reasons for the great popularity of netsuke is that they provided an outlet for much of the "race character" of the common people that traditionally was suppressed in the higher forms of art in Japan: the keen sense of humor, the penchant for the bizarre, and the not-so-serious—if not downright skeptical—outlook concerning religion. The latter is exemplified in the treatment of the saintly Boddhidarma (Jap. Daruma), the reputed founder of Zen Buddhism, usually portrayed with all due respect by Chinese artists, and yet, one who becomes a figure of fun in Japanese art.[10] In "Suffering Daruma" (Fig.17) the saint is shown with a face distorted with pain as he holds his right leg that has been cauterized with *moxa*.[11] The remedy is intended as a joke on Daruma's nine years of penance, when he sat in silent meditation facing a wall until his legs atrophied This piece is made in a type of Bizen ceramic ware that looks extraordinarily like wood.[12]

Many Chinese subjects and art motives are traditionally integrated into Japanese art. Often seen in netsuke are Chinese children or *karako*, who play a similar role as *putti* (infants) in renaissance art. The latter, who originated in classical antiquity, usually are shown as naked, winged, and angelic in body and spirit, whereas the *karako* appear as energetic, mischievous, and always fully clothed in their Chinese costumes. Nudity is relatively rare in Japanese art. The netsuke of "Karako with Fruit" (Fig 18) is of special interest as it includes an adjustment bead *(ojime)* designed to match the carving in the form of another *karako* seen climbing the cord It is the only example of an *ojime* in the Ewing Collection.

If the netsuke carvings were basically a craft by the people for the use and fun of the people, the carved masks of the Nō drama of Japan were essentially made for the entertainment of the noble and the learned, for it was they who patronized Nō performances. The hoi polloi went to the Kabuki theatres. The first great carvers of Nō masks appeared in the fifteenth century and by the beginning of the eighteenth century tiny replicas of larger models were produced to be worn as netsuke. In the "Group of Nō masks" (Fig. 19), each mask portrays a different character, some easily recognizable. One side consists of five masks and the other of four, making nine in all. Apparently "these masks were generally of an odd number, probably because odd numbers are lucky and even numbers unlucky in Japan"[13] Many individual mask netsuke were also produced

Approximately one-third of the pieces in the Ewing Collection are signed, but regrettably, very little information in general is known about individual carvers, as the great majority were humble artisans and their craft lacked prestige. Likewise, a netsuke before the Meiji Restoration in 1868 is without provenance, since no information con-

cerning the original owner or owners was recorded on the carving. Later on, when Westerners started their collections, certain netsuke were cataloged and illustrated in books, and these pieces can be described as being in the process of acquiring a history. Unsigned netsuke are still more difficult to date, although the type of subject, size, condition, and style are guides in estimating whether a piece is from an early, middle or later period. Such indications of age and wear as cracks, yellowing of the ivory, effacement of ink lines, and a small chip here and there are not unusual and point to a date prior to 1868. On the other hand, a piece in excellent condition could be either a well preserved old piece or one that was made or copied for the foreign market. Dating unsigned netsuke remains a problem for the expert.

A well known collector of netsuke once wrote that the craft was "like the leaves of the trees, there are never two pieces of it that are alike,"[14] and indeed, much of the fascination for these pieces lies in the extraordinary variety found in both the subject matter and the designs. Although the Ewing Collection is not large, and in spite of the fact that it was only possible to reproduce photographs and discuss briefly about one-third of the carvings, the collection is still an excellent introduction into a miniature world which, in a unique way, expressed much of what Lafcadio Hearn was wont to describe as the "strangeness and charm" of a highly picturesque society.



19 **Tomochika**, Group of Nō Masks, mid 19th century, ivory, H 1 9/16" (4.0 cm.). Ewing Collection (52-8-50)

19A Reverse of Fig. 19

Footnotes

[1]See Frederic de Garis, *We Japanese*, vol 1, Japan, 1934, p 107

[2]Arthur Lloyd, "Study of Things Japanese: Scope, Aims, Methods", *Transactions of the Asiatic Society of Japan*, vol xxxvii, April, 1979, p 119

[3]See Robert Trumbull, "Fascination and Prices for Netsuke Carvings Boom", *New York Times*, September 2, 1979

[4]Raymond Bushell, Introduction, *The Wonderful World of Netsuke*, Tokyo, 1964, p 12

[5]This version of the tale is given in H L Joly, *Legend in Japanese Art*, Tokyo, 1967 For another, see Will H Edmunds, *Pointers & Clues to Subjects of Chinese & Japanese Art*, London, 1934, p 539

[6]An identical netsuke by the same artist is reproduced in F M Jonas, *Netsuke*, Tokyo, 1960 (first publ., 1928), Plate XXXVII

[7]Engelbert Kaempfer, *The History of Japan*, vol I, trans by J G Scheuchzer, F R S , Glasgow, 1968 (first appeared in English trans , 1727–8), p 124

[8]The *Minogame* is a legendary tortoise and does not exist in nature Its unusual "tail" is due to the fact that "the natural result of living in a placid pond would be the growth upon its shell of certain plant parasites, such as Conferva, which streaming out from behind like a long hairy tail as it swam about, would give it the form of the Japanese *Mino-game* or Rain-coat Tortoise, because of its resemblance to a peasant's grass rain-coat " See Will H Edmunds, *Pointers and Clues to Subjects of Chinese and Japanese Art*, London, 1934, p 638

[9]F M Jonas explains that "As a result of the custom then prevailing of worshipping Shinto and Buddhist gods side by side, the real identity of the god was confused, and it was often spoken of as Oho-kuni-nushi-no Kami' as well as Diakokuten" *Netsuké*, p 70

[10]Boddhidarma was the son of a king of Southern India who converted to the Buddhist faith In 520 A D he went to China as a missionary and settled in the town of Lo-yang, during the reign of Wu Ti of the Liang Dynasty

[11]*Moxa* is described as Blistering of certain spots of the body was a cure frequently used in older days The downy covering of the dried leaves of the plant Artemisia Moxa was made into a sort of cone on the skin and lighted, thus providing a blister " Egerton Ryerson, *The Netsuke of Japan*, London, 1955, p 27

[12]An identical example is reproduced by Raymond Bushell in his article on Ceramic Netsuke" which he describes as being made in a type of pottery whose pieces are blackish brown lacking the reddish tinge Their appearance is extraordinary wood like" Their character is usually not recognised visually, but tactually *Arts of Asia*, March–April, 1976

[13]See N K Davey, *Netsuke*, London, 1974, p 138, no 410

[14]Albert Brockhaus, "Preface to the German Edition," trans by M F Watty, New York, 1924

Signatures

Deciphering Japanese names in connection with netsuke is always a difficult problem as they may be written in three different ways, that is, either in Chinese or in the Japanese Katakana or Hiragana, and there could be three or more readings of each. I am therefore much indebted to Professor Kiyohiko Munakata from the Department of Art History, University of Illinois, for his expertise in this field which made possible the translation of the signatures on the carvings.

The name carved on a netsuke is usually a *gō* or the professional name of the artist, as prior to the Meiji Restoration of 1868, only the nobility and the *samurai* had surnames; consequently, the carver had to assume a name by which he became known from then on. Names and signatures are often duplicated as a favored pupil or a son was allowed to take on the name or a part of the name of his master. In the endeavor to establish the identity of the signatures in the Collection, use was made of the Index of Known Artists from Neil K. Davey's book *Netsuke* (London, 1974) which contains the names and signatures of 2,500 known carvers. Also consulted were Ueda Reikichi's *The Netsuke Handbook* (Tokyo, 1961) and F. M. Jonas' *Netsuké* (Tokyo, 1960, First publ. 1928).

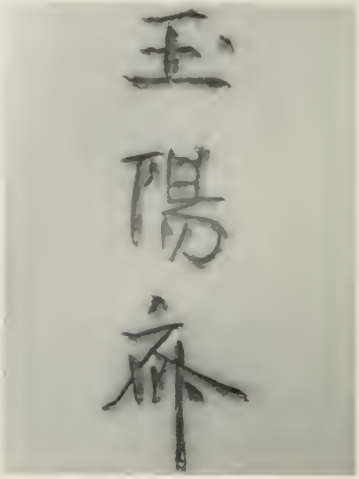
EISAI or possibly RANSAI Both carvers are listed in Davey's Index There are three carvers with the name of Ransai

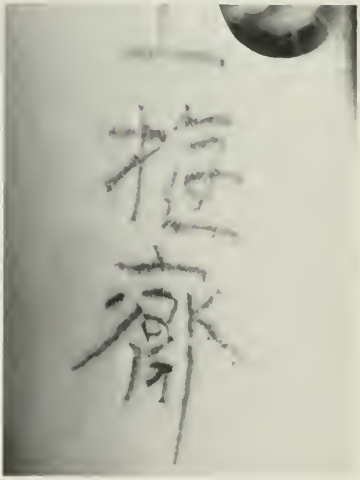




GYOKUSAI The signature could be either No 431 or No 433 in Davey's Index

GYOKUYOSAI Two carvers by the same name are listed in Davey's Index Jonas believes that they may be the same person The signature corresponds to that of Gyokuyōsai Mitsuhina No 163 in Ueda's Index who describes him as Lived from Temmei until Meiji (1781 - 1868) Carved netsuke of figures dragons and other subjects Lived Asakusa Tokyo Was the teacher of Kokusai Ozaki



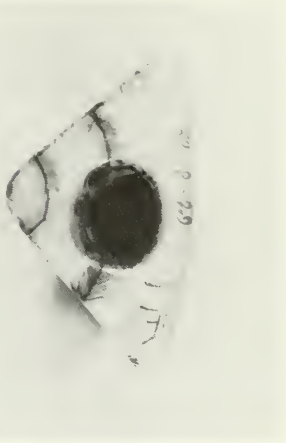


ICHIYUSAI The signature agrees with Ichiyusai No 797 in Davey's Index where he is briefly described as making Ivory figures Late

KIMINAO or possibly KOCHOKU: These names do not appear in any of the standard books on netsuke



MASAKAZU: The signature is difficult to identify but resembles more closely in style a carver known professionally as Masakazu Chikuzenya (1868–1911) No 1411 in Davey's Index





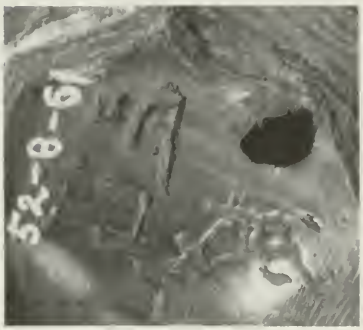
KOICHI: The signature could belong to either of the two carvers bearing that name and using the same characters, listed as No 1200 and No 1202 in Davey's Index



MASANOBU: The signature is placed in a reserve indicating the Nagoya school The characters more closely resemble those of Masanobu No 1453 in Davey's Index where he is described as working in "wood probably from Nagoya 19th century"

SOSAI Raymond Bushell states that Sōsai was an early 20th century carver who devoted the bulk of his work to *okimono* figures and occasionally carved netsuke. *Netsuke Familiar and Unfamiliar* (New York Tokyo 1975) p. 212

MINKO TANAKA His signature is described by Davey as cursorily written with his kakihan. The Ewing piece shows a slight variation in the kakihan (written seal).









SHUGETSU Davey's Index records four carvers with the same name and identical signatures. These are Shugetsu I, II, III and IV respectively. The signature could belong to one of these four artists.

TOMOCHIKA CHIKUYOSAI Davey records three carvers with the same names and signatures. The characters are nearest to Tomochika Chikuyōsai II. A group of eleven masks by the artist forms part of the British Museum Collection and is reproduced in Richard Barker & Lawrence Smith, *Netsuke*, (London 1976) p. 81

Whether she is lecturing in Spanish at the Prado, in French at the Grand Palais, or in English at The Metropolitan Museum of Art, The National Gallery of Art, or at The Los Angeles County Museum of Art, Rosamond Bernier is predictably delightful. Her close association with prominent School of Paris artists began when she accepted a position in 1946 as European feature editor for *Vogue* magazine. In 1955 she became a co-founder of the art review, *L'Oeil*, and she continued as a director of the magazine for fourteen years. During that time she also published and edited illustrated books in the Editions de l'Oeil.

Returning to the United States in 1969, Rosamond Bernier began a new career as a lecturer. She soon was persuaded to do a series of television interviews for CBS' Camera Three with artists, architects, and collectors including Henry Moore, Philip Johnson, Robert Rauschenberg, and Paul Mellon. She and her husband, John Russell, art critic of *The New York Times*, made two programs on the Louvre and two on the Beaubourg museum complex. The latter won a Peabody Award.

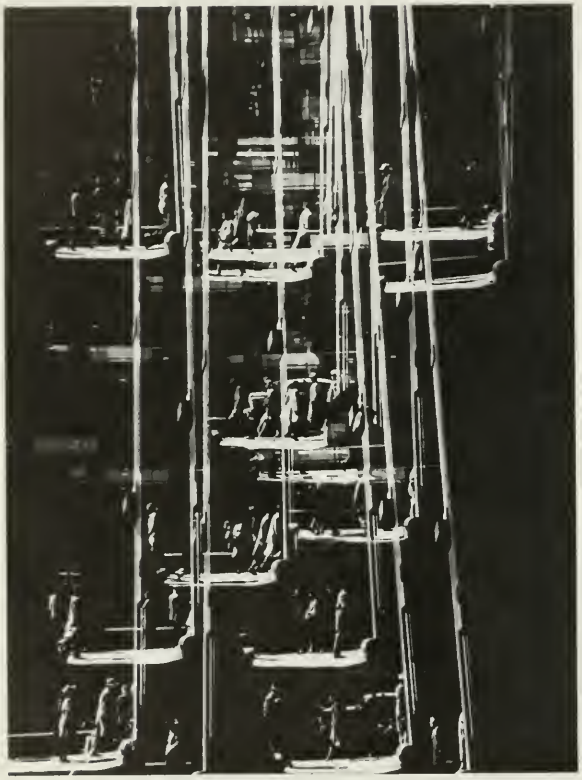
At the present time, Rosamond Bernier and John Russell are preparing a series of thirteen programs for PBS based on a book by Mr. Russell, "The Meanings of Modern Art," which will be published in 1980.

Rosamond Bernier's lectures are a combination of scholarship and personal reminiscences. The lecture will follow the luncheon on Friday, March 21. Krannert Art Museum Associates will receive mailed information regarding reservations for the luncheon and for the lecture.

Rosamond Bernier



The Photographs of Harry Callahan



Harry Callahan *Multiple Chicago Alley* 1948 (61-23-6)

A small selection of Harry Callahan's photographs will be exhibited in the conference room of the Krannert Art Museum during the months of January through May. The works were selected from the Museum's significant collection of photographs, recently remounted.

Harry Callahan began photographing without formal training in 1938. By the 1940's he already was teaching at Moholy-Nagy's Institute of Design in Chicago, that succeeded the New Bauhaus. He later taught at the Rhode Island School of Design in Providence where he continues to reside. The photographs chosen for exhibition present a sampling of four major currents in Callahan's work: photographs of the figure (represented by his photographs of Eleanor), photographs of Chicago street scenes and apartment houses, multiple images, and photographs of nature (represented by his many photographs of weeds).

Callahan has made statements underscoring the importance of subject matter in his work: "It's the subject matter that counts. I'm interested in revealing the subject in a new way to intensify it. A photo is able to capture a moment that people can't always see. Wanting to see more makes you grow as a person and growing makes you want to show more of life around you."[1]

In other statements Callahan has suggested that his photographs, specifically those of weeds, "are desired to express feeling more than anything else."[2] When we look at one of these photographs we do become aware of both subject matter and feeling. On the other hand there is a demonstration of the poetic, represented by a searching into the essence of the object, which evokes sympathetic emotions – an appeal to the senses. On the other hand, a larger number of Callahan's photographs present clear and precise images, admittedly transformed, which make blatant appeals to the intellect. For example, in *Apartment House Windows, Chicago* Callahan exposes images of apartment windows more than once. Here we easily recognize the grid format which has become so important to contemporary artists. At other times the design is generative, much like that of the cubists. Whatever the case, these photographs say little about the associative, i.e., about what apartment houses or scattered crowds appearing in the photographs suggest. Rather we are deeply impressed with the physical presence of a wall with windows and with the appearance or design of figures used to create a work of art. LNA

[1] Harry Callahan in *Photographs/Harry Callahan*. Santa Barbara 1964. unnumbered pages.

[2] Harry Callahan. An Adventure in Photography. *Minicam Photography*. Vol. 9 (6) p. 28.

Patron's Appraisal Party and Heirloom Discovery Day*

People came from Indiana, Iowa and many parts of Illinois with their treasures, eager for opinions from the experts. After the Heirloom Discovery Day* in May, 1978, letter writers and callers inquired, "When will the experts return?" Two years later, in May, 1980, they are scheduled for another visit.

An Appraisal Party will be held on Friday evening, May 2nd. Tickets will cover the cost of refreshments and the appraisal of an heirloom. Invitations to the Appraisal Party will be limited to Museum members. The six appraisers from Sotheby Parke Bernet will examine European and American furniture and decorative arts from the seventeenth century to the present including textiles, porcelain, pottery, glass, silver, and pewter; Oriental works of art including rugs and textiles (but excluding Chinese paintings); European and American paintings, prints, drawings, and miniature paintings; antique jewelry, watches and *objets de vertu*; and ethnographic arts.

Objects which will not be appraised are books, manuscripts, autographed letters, photographs, stamps, coins, modern jewelry, antiquities, Chinese paintings as mentioned (with the exception of ancestor portraits or decorative paintings made for export), contemporary art where no secondary (resale) market has been established, and works by local artists and craftsmen. Krannert Art Museum Associates will receive their invitations to the Appraisal Party in early April.

The Heirloom Discovery Day* will be Saturday, May 3. Appraising will begin at ten in the morning and last until four in the afternoon. There will be a $5.00 charge for each object appraised. The appraisals are verbal. No advance reservations will be required, nor is there any charge other than the $5.00 per item assessment. The number of visitors that can be accommodated at either the Appraisal Party or the Heirloom Discovery Day* is limited only by the number of objects the six appraisers can examine in the time allowed. Members can begin thinking about what objects they will bring to the Appraisal Party on May second and what additional objects they may wish to bring to the Heirloom Discovery Day*, May third.



Rare gouache and cut-work portrait of a lady, attributed to R. W. and S. A. Shute, Massachusetts circa 1835, sold at auction in April 1977 for $22,000. It was brought to an Heirloom Discovery Day* by a New England school teacher who had received it as a gift many years ago.

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